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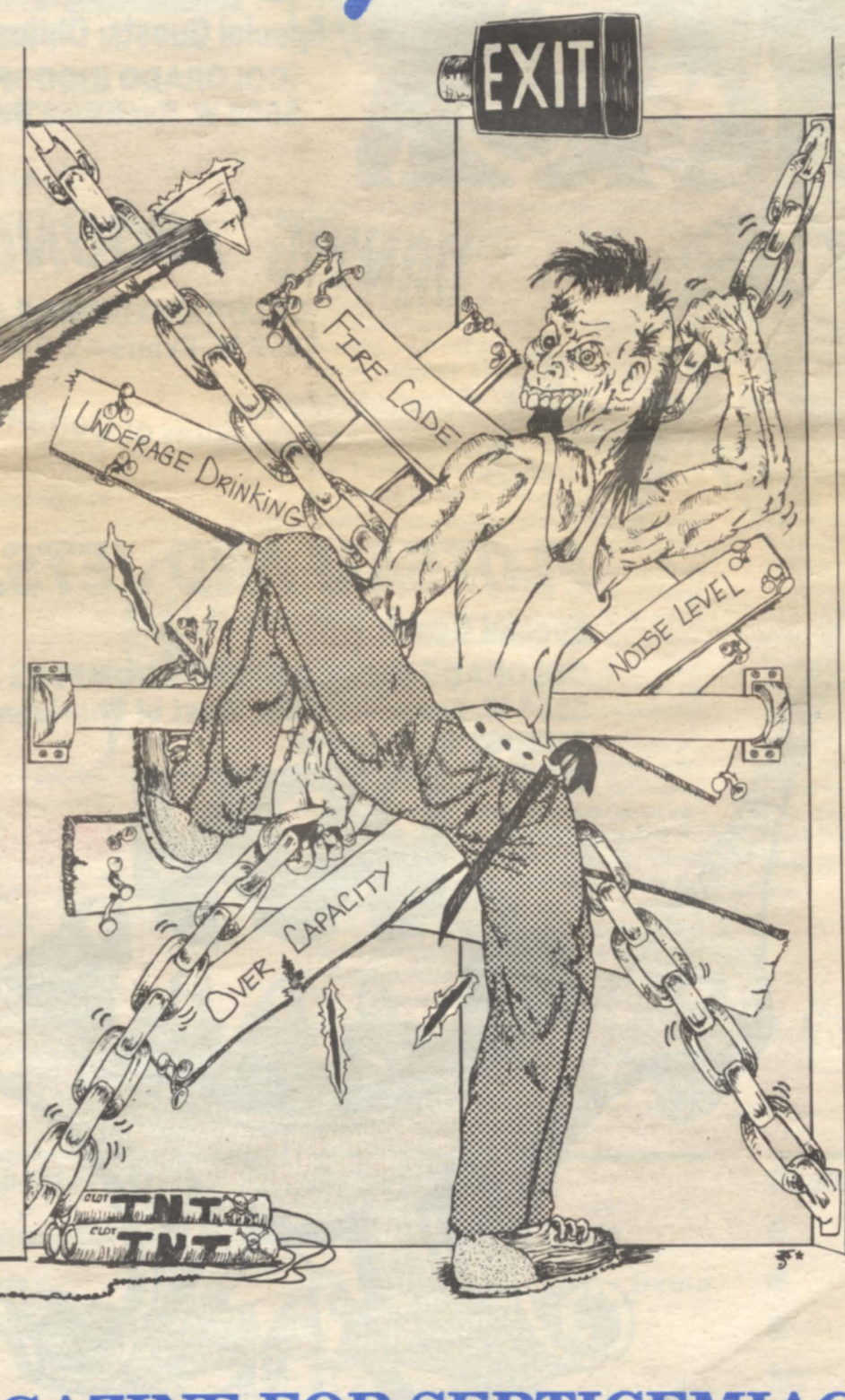
CLOT™

Volume 1 **Number 6** **Magazine**



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Z ROCK

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July 24	*Damen Wiylde* at After the Goldrush
July 25	*Sacred Reich, Obituary* and *Forced Entry* at C.I.S.C.
July 25	*Leviathan, Zadex & Cerium* at the Broadway
July 26	*Desecrator* and *What's Proven* at Lion's Park Community House in Cheyenne, Wyoming
July 26	*Baton Rouge* at Bangles
July 26	*Catharsis Gallery* at Penny Lane
July 26	*None of the Above & UNI* at the Broadway
July 27	POWER BASH with *Caught in the Act, Fear of Sleep, UNI & Heavy Heat* at the Gothic
July 27	*Bob Larson* at Faith Presbyterian Church
July 27	*Peter Murphy & House of Love* at the Paramount
July 27	*Choosey Mothers*, the *180's & Pil Bug* at the Broadway
July 27	*Damen Wiylde* at Bangles
July 28	*Pil Bug & Psychodelic Zombiez* at Zenobia's
July 28	ROCK EDGE CONCERT 2 with *Angellic Rage, Leviathan, Psychonaut, Tyrant's Reign, Mr. Chrome Lips, Sinnerfold, Outlander, Quick Possession, Foolish Pride & Villain* at the Western Safari Ranch in Fairplay
July 28	*Catharsis Gallery* at Tequila Sunrise
July 28	*Strange Parade, Bitchin' Heat & Rude* at the Broadway
July 28	*Hydra* at Graffitis (Colorado Springs)
July 30	*The Gathering & Lunatic's Face* at the Broadway
July 31	*Damen Wiylde, Tazmane & Hitmen* at the Broadway
July 31	*The Ramones, Deborah Harry, Tom Tom Club & Jerry Harrison* at Fiddler's Green
Aug. 1	*Danzig, Soundgarden* and *Corrosion of Conformity* at C.I.S.C.
Aug. 1	*Pil-Bug & Dogbite* at Pogo's in Boulder
Aug. 2	*Motley Crue* and *Lita Ford* at C.I.S.C.
Aug. 2	*Mudhoney* and *The Fluid* at the Gothic
Aug. 3	*24-7 Spyz* and *Primus* at the Garage
Aug. 4	R.A.D. CONCERT with 10 bands; *Hydra* headlines at Penrose Stadium, Colo. Springs
Aug. 6	*Flotsam and Jetsam* and *Prong* at C.I.S.C.
Aug. 8	*They Might Be Giants* at Boulder Theater
Aug. 13	*John Doe* at Herman's Hideaway
Aug. 15	*Eye-6 & the 3XB's* at Flesh Poetics
Aug. 17	*Beat Farmers* at Herman's Hideaway
Aug. 18	*Eye-6 & the 3XB's* at Flesh Poetics
Aug. 19	*Eye-6 & the 3XB's* at Flesh Poetics
Aug. 21	*Savatage* and *Trouble* at the Gothic
Aug. 24	*Hydra* with *Bob Dylan*, State Fair in Pueblo
Aug. 25	*Revolting Cocks* and *Skate Nigs* at the Gothic
Sept. 2	LABOR DAY WEEKEND BASH with *Hydra* at the Gardens in Colo. Springs
Sept. 10	*Hydra* at Bangles
Sept.	*Death Angel* and *Forbidden* at the Gothic

Got a gig you want to have listed? Give us a call at 450-9380 and leave a message.

Photo by Andrew Frey

Andrew E. Frey—Editor

Bright light permeated the room. As I awoke, I tried to shut the light out with my hand. After a couple minutes of futile fighting, I finally gave up. My eyes focused and I realized I drooled quite a bit on my pillow. The brown spot a few inches from my face caught my attention. I moved my head back several inches so I could get a better view of the overall picture.

To my suprise and horror, I realized it was the bloodied head of my next door neighbor Wallace. I had been focusing on a birthmark on the back of his neck.

"Good morning honey," I said as I leaned over and pressed my lips against the cold flesh. He has certainly lost that gleam in his eye since I fed the rest of his body to the garbage disposal. His lips are sewn shut, so he won't be telling anyone anything. And just yesterday, the maggots ate enough of the skin around the thread, that part of his lower lip fell off. It certainly made for a tasty snack too!

I hopped out of bed and flicked the stereo on. 115 decibals of "Rhinestone Cowboy" greet my ears. Ah, it only takes a few minutes of this putrid music to get my adrenaline pumping. I walked over to the window looked out at the city, and thought about the day ahead of me. Glancing down, I was reassured by the sight of my briefcase at my feet. I usually don't open my briefcase till I'm at work, but today I couldn't resist. The symbolic cattle prod was in the slot next to Sammy, my sniper rifle. I thought about all the fun....

Too many yuppies, so little time.

Whew! Got a bit carried away there. Sorry to all you who can't handle splatterpunk stuff. It's been quite a while since you've seen a new CLOT, but I've been pretty busy trying to maintain sanity and all. But the real point is that we're here now and doing better than ever. Thanks to all the bands and businesses that believe enough in CLOT to advertise. With all your help, CLOT will be around to cause society problems for years to come.

We're working hard on getting all kinds of merchandise for you CLOT fiends out there. So far there's the Official CLOT Blood, CLOT Bumperstickers and CLOT condoms (safe sex ya know), and soon to come are shirts, bandanas, and the Official CLOT Horror Kit (just in time for Halloween). They'll be available through the magazine and at as many CLOT distribution centers as possible.

This summer's been a hot one for concerts, and the next few months don't look to be any less hectic. Lots of shows throughout August. Just look at that concert calendar!

Good luck to all the promoters. Hope all the shows go well and there aren't any problems with the police. We don't need any more Crash Worship-type bullshit.

Well, all the rodent saliva is gone, so I must go...

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Letters to FRXD

Troubles with your tarantula, your bed springs, or your vacuum cleaner?

Let FRXD (Fred with an "X") help!

FRXD can answer questions about anything. From overpopulation, to music questions to scientific equations. Let FRXD be your friend in the future.

Let FRXD help. Just write:

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c/o CLOT Magazine
PO Box 33330
Northglenn, CO 80233

Hey FRXD,

How can CLOT Magazine justify having a biased person contribute to their publication?

My friends and I have been reading CLOT since the beginning, and we've found that most of the articles that Tom Clenin has contributed are obviously a promotion for Anathema. Especially after reading the Women In Rock article on Tom (Ward) and Lynn (June) Cleaver. Gee Wally aren't Mom and Dad swell?

You've probably seen Anathema, so have we, just like we've seen all the local bands in Denver. In my opinion Anathema is very limited in the production of their music compared to bands such as Corruption, Assault, Psychonaut, Gypsy Rose, and of course, the monster of Denver, Angellic Rage. Anathema rates very low.

Sincerely,

Your Public Audience

Dear Your Public Audience,

First off, I'd like to make one thing perfectly clear. There, now that the monitor is clear, I can see again. CLOT Magazine has all biased people working for it! That was one of the first tests that that screwball editor dude asked me when he hired me for this job. He asked, "Why should I hire you?" I immediately replied "Yuppies are scum and must be eradicated!" My living quarters were arranged within the hour.

A person with no bias has no opinion. Now wouldn't the world be a boring place without opinions? No one would care enough to fight that ridiculous war on drugs, no one would care about the homeless, or the environment... See what I mean.

Also, if you've seen ALL the bands in Denver, why did your list of bands include such a narrow range of music? —FRXD

Oh Mighty FRXD,

We are Buddah's Bitch and Polish Bimbo and there is NOTHING greater than us! Everything that BE rests on our powers exactly like pearls on a thread! And until recently, we assumed NOBODY could contrast to our magnificence. We had searched high and low for an equal, but alas there was not a soul who compared, until YOU!

We MUST have you. Our energies united will allow us to claim our throne as "the 3 immortal gods!" Anyways, we need the fruitful seed of your groin to conceive moon puppies! We are a bevy of beautiful babes with bodacious McNortins, and a bountiful Beavy Town! Our very existence relies on you. PLEASE consider our act of worship, and reply.

Wackin the painted donkey in front of Burger King.

Love,

P.B. and B.B.

Dear P.B. and B.B.,

Oh thou kind and wonderful beings. To consider me worthy of you presence. I must warn you though. We may have trouble with the fruitful seed from my groin. You see, my accident has had a few effects on things. We may produce moon puppies, but they may have four ears, two sets of genitalia, and fart profusely. How I would love my offspring! Let us worship soon. —FRXD

P.S. Don't over-wack the donkey. Too much wacking will remove all the paint, and no one wants to wack an unpainted donkey!

Dear FRXD,

I'm writing in response to the "school sucker". You don't even know what you're talking about bro, in regards to Mexico, or rather, Mexico City. D.F., we have lots of metal bands, but only one rock and metal radio station, on FM. We have magazines like "Heavy Metal Subterraneo," and international concerts with bands like Savage Thrust, Angkor Wat, Devastation, Death, D.R.I., Obituary, Acrophet, Vicious Rumors, Recipients of Death...I have been in Denver for six months, and this is my first time in the U.S. It's cool, okay chico mio, never say never and don't think stupid things. I don't hate you. Take care.

What is your opinion, FRXD?

Invader Angel

P.S. Leave school; it's a waste of your time. Learn in the streets.

Dear Invader Angel,

Welcome to the U.S. of A. —FRXD

Hey FRXD "with an X,"

Why is it that whenever I try to turn people on to the Dead Kennedys they listen to the first five seconds, then say "this shit sucks"? DK is the best band to ever come into the music scene. Is it because these people are closed-minded pukes? Does the truth hurt them? What the fuck? I'd like to turn an UZI on them all, just for their ignorance.

See ya in jail,

An Urban Lunchmeat

Dear Urban Lunchmeat,

Now that's the spirit! Makes you feel warm inside, doesn't it? What it really is, is that the incredible power of DK frightens wimpy people so much that they simply reject it rather than try to understand it. Of course all have a right to their own opinions, which is why you'll have to kill 'em all. —FRXD

Dear FRXD,

I have a few problems which are forcing me to question my sanity. You, on the other hand, are obviously one of the sanest members of society, so maybe you can help. First of all, I find members of the US Marines to be pretty cool people (weird, huh?). Secondly, my apartment has recently become infested with jackalopes. They're everywhere! At first I would just feed them to my pet snake, Snowflake, but recently they've become too numerous for even him to handle. I wouldn't mind so much, but they started eating my Elton John tape collection. My last problem, fortunately, is a fairly common one. I lust after Frodo Baggins! I understand that many people suffer from this same malady (perhaps you can get in touch with some of them). I used to have a life size poster of him until the jackalopes used it as a pooper-scooper. Can you tell me if these are normal problems, or should I be locked up? PLEASE HELP!

Yours Truly,

E. Gary Gygax

Dear E. Gary

Your problems are not normal, but they also aren't too hard to cure. First off, with the US Marines, you obviously need to get some glasses. Go get your eyes examined and then get back to me....As for the jackalopes, the native Americans in the upper midwest part of North America had a problem with being overrun by jackalopes. None of the methods of the day could reduce the overpopulation. Finally a cure was found. The three step cure is as follows: 1. Roll a carrot in a leaf of spinach and place it in the horns of the jackalope. The horns will shrivel, and eventually fall off. 2. Feed all animals boiled spinach for food. This will get the bird out of them. 3. Clip off the tailfeathers and let 'em go. They should be bread down to simple rabbits now....And then there's poor Frodo. Why can't you people leave celebrities alone? Frodo simply can't come at your every call. Last I heard, he took all his money from the royalties and moved into a cabin in northern Minnesota. —FRXD

CLOT™ Magazine

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BLOODLINE

Bloodline is the latest creation by the maniacs at CLOT. This monthly column is designed to keep readers up to date with the music scene here in Denver. If you would like to share some scuttlebutt with *Bloodline*, just write to:

CLOT Magazine
"Bloodline"
P.O. Box 33330
Northglenn, CO 80233

The Search Is Finally Over: **Shatterin' Tally's** new guitarist, Michael Pagan, is also proving to be a talented writer, as he and vocalist Kenni DeNile are currently working on all new material to hit the clubs with in the near future....**The Warlock Pinchers** were recently guests on the famed **Butthole Surfers** ranch in Texas, where they recorded material for a new 7-inch....Where Are They Now? Past metal favorites **Toy** didn't vanish into thin air—they're now called **Mr. Chrome Lipps** and are gigging around town....*Mosh Pit's* Patrick Barber introduced his new band, **The Kid From Deliverance** on July 13 at the Gothic Theatre, where they opened for **Scatterbrain**....Bodily fluids are a terrible thing to waste....But what about the Kidz? Rock Island is currently doing alternative all-ages shows on Monday nights....**Asbestosarous** has reformed with a new bassist...Same faces, new name: **ONYX** is now known as **Majestic Arena**,...And in case you were wondering, drummer Mike Crisler, formerly of **Rena Care**, has hauled that massive drum kit over to the house of **Apparition**, where hopefully there will be no disputes over the band-name...**Nine Twenty Nine** played their last on July 15. The drummer is relocating...Love Me, Hate Me, But Don't Ignore Me: Exactly what *is* the deal with Denver metalheads **Tantalus**? First their modest claim of being "The Best Looking Band In Denver" adorned their flyers, and now the flyers boast "Don't Hate Us Because We're Beautiful!" Sure, but can they play their instruments or read?...**Phantasmorgasm** may be gone, but **Cactus Marco** is on the way....**Honest Injin** has released a slick debut cassette titled "Rotten"....Denver graffiti artist/CLOT interview-ee "Eye Six" gets into the rapping mode with the **3XBs**...It doesn't matter what time of day it is, donuts are the first thing on the list, and Donut Krew's new release Colorado Krew III is a nice addition to the pastry selection with singles from **Acid Pigs, Jux County, Again, The Fluid, Dogbite,** and **Hobbledehoy**... Watch for the new release from **Malice In Wonderland** which was produced by Kory Clarke from **Warrior Soul**...The **Eco-Guerrillas** are back together again...**Angellic Rage** new bassist is Miles Marlin...If any vocalists are feeling adventurous and want to audition for **Heavy Rain** (formerly the **Crumbsuckers**) send tape and photo to Jules Kurtz at 161 W. 54th St. Suite 1203, NY, NY 10019. Or call (212) 489-7095 for more info...**Warlock Pinchers** will be on tour through the rest of July...I banged my head on the meat tenderizer to get the blood flowing again....

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2

MONSTER MEGA BUCKS

PROMOTION:
causing a scene.

By Ken Bush

When you're walking out of a show all sweaty, bruised and dehydrated, do you ever take the time to think of or even thank the person responsible for providing the (hopefully) safe environment, sound, lights and of course the bands? Well, that person is the promoter.

Although promoting underground music is a costly, risk-taking headache, Denver has been lucky to have a core of promoting masochists. Infamous Denver people like Tom "Headbanger," "Razor" Jill Mustafa, Bob Medina and ten-or-so others were at the forefront of the formation of our underground scene.

Underground promoting really got its drive with the popularization of punk in the early 80s. Denver had a small but dedicated scene. When a no-name band came to Denver, the kids showed up for the show because they had nothing else. Local bands were few and they didn't have much of an impact.

These promoters started doing alternative and thrash shows in warehouses, art galleries and anywhere else they could think of. "We could get away with murder," says Mustafa. This was possible because these shows were new and nobody (property owners and cops) really knew what was going on.

Warehouses became popular venues because of their off-the-beaten path locations and there was less a chance of getting shut down. The Packinghouse and Kennedy's Warehouse were both popular venues for almost two years. Art galleries were utilized because of the open-mindedness of the owners and the gathering of a crowd at a gallery is not an uncommon sight to authorities. Legal places like the old Grove and Eagles Lodge were popular and consistent venues.

Owners of these venues eventually grew tired of the hassles and risks involved with the shows. Promoters then had to seek out new spaces. Eventually, venue spaces were being tapped out and promoters started working with a different attitude. Mustafa describes it this way: "Small time promoters like me would rather do fly-by-night productions where we crash-n-burn the place and then go somewhere else."

The Funhouse was a popular venue in the mid-Eighties. The owner and promoter was Brian Nelson, who came into a little money and decided to try his hand at promoting and running a club. He found a large warehouse on downtown's north side and tried to make it legal. He passed all the stringent codes and regulations but one—proper heating. Faced with spending tons of money for a monster heating system or abandoning his goals, Nelson opened illegally. His set-up was prime; he rented practice space to bands upstairs, which covered the rent. In the main space he promoted a variety of alternative acts for about a year-and-half before the cops shut the fun down. Nelson was fined and charged with a couple of license and public gathering violations. Still interested in promoting, Nelson approached Doug Kauffman, who was just starting to promote and doing it legally. They work together to this day.

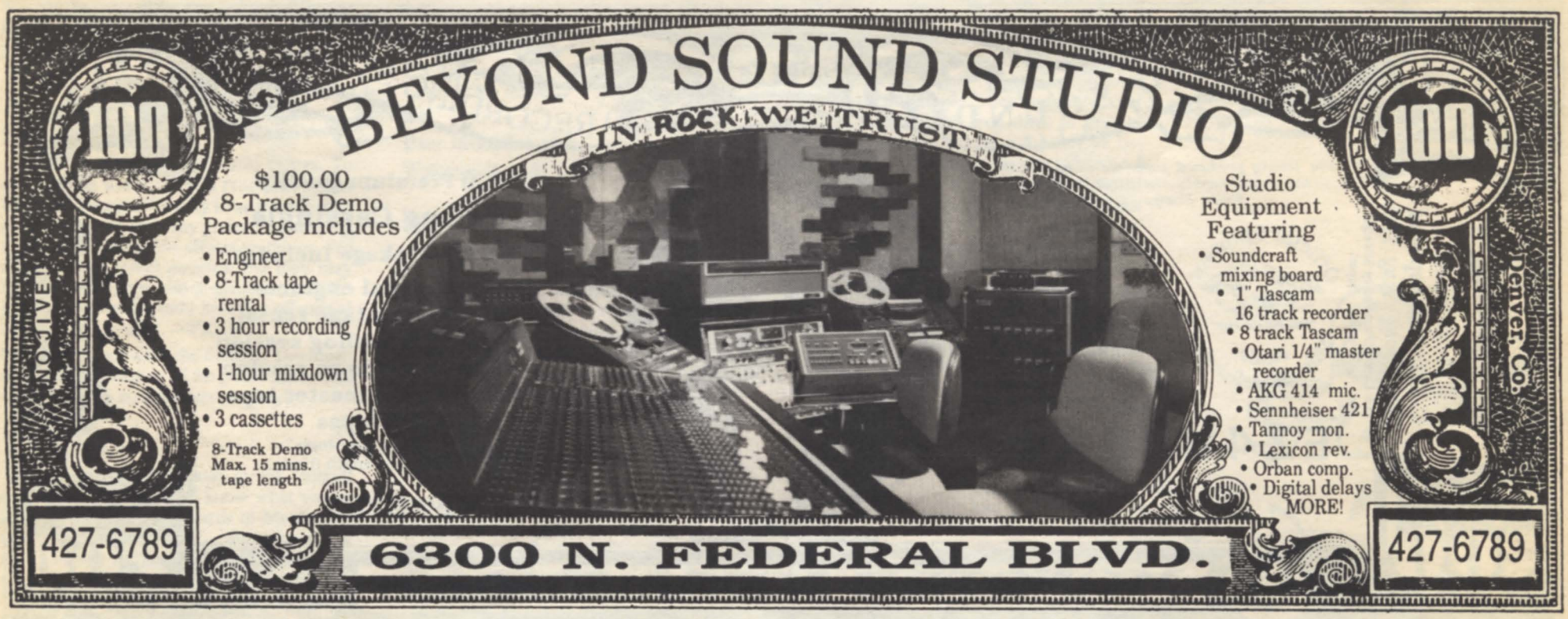
Doug Kauffman was playing in a Denver band when he decided he wanted to see a few certain bands come to Denver. Instead of waiting for someone else to do it, he booked the bands himself. This was four years ago, and now Kauffman has become a stronghold in the Denver music scene. He has been supplying Denver with the alternative and thrash shows that Fey doesn't want or is afraid to touch, and other promoters can't afford.

Kauffman started doing shows in clubs and anywhere else he could find, like churches. He has just recently expanded his business by opening his own theatre, the Gothic. He expanded the stage and put in some lights, and now Kauffman is running what is probably the hottest venue in Denver. Its capacity of nearly a thousand fills the gap left when the classic Rainbow Music Hall closed a few years back. Kauffman also makes the place available to rent. Word is out that he is working on buying the Gothic and will make some improvements.

Another current promoter of the thrash persuasion is Mosh Pit Productions. In existence for about four years, this company has expanded itself into a major force in the Denver music scene. The company not only publishes a magazine *The Pit* and does mail order publishing, but they also promote concerts, market bands and have a nationally growing record label. Patrick Barber and Wendy Perelstein are the head honchos of this Colorado Springs based operation.

The thrash metal scene has been growing and becoming a strong force in Denver music. This metal scene resembles the early days of the punk movement. Mosh Pit has been using a mailing list to communicate with everyone in the scene. Wendy says that they haven't experienced any serious trouble with promoting legal music that involves youth, drugs and a touch of violence, and only a little damage repair has been used on the venues.

An important change that has influenced the promoting business is the mutation in the audience's attitudes. In the early 80s, kids involved in the scene were "true" punkers, and now "in the big picture" of the 90s, everything has changed. Alternative music has grown and diversified so much that kids are a lot more finicky about what shows they see.



Today being "punk" or "thrash" or "alternative" is much more of a trendy fashion statement and less of an attitude, so when bands without a "big" name come to town they don't always get the turn-out they deserve.

Another change in the underground music scene is that promoters now are doing most of their shows at legal venues. The idea of doing an out-of-the-way warehouse show is slowly becoming obsolete. Clubs like 23 Parrish and Rock Island are now opening themselves up to having special all-ages shows. Theatres like the Gothic and Aztlan have become regular venues. These are great places to see shows, but can't really be considered underground.

Veterans like Mustafa have gotten out of the promoting business because it has gotten more complicated. Early on you could put a show together with nearly no money up front. Bands were content with making a little from the door and hopefully there was enough dinero to pay the sound man. Now bands expect a larger guarantee, so ticket prices have gone up—but kids are as broke today as they ever were. Whereas there were only "spikes" to worry about in the "punk" scene, now the violence and drugs and hassles are worse. The "skinheads", who come to shows in force, are often the instigators of fights.

Promoting illegal shows involves an edge of danger. Most of the people promoting in the Eighties with some consistency have been arrested on any number of charges. Fire codes, over-capacity, noise level, underage drinking and illegal assembly are the most common charges. Besides court time and possible jailing, fines are the biggest pain for the busted promoter. And today the risks are greater, because "The cops are catching on; they know how to read fliers." Local bands have become an integrated part of the underground scene in just the last few of years. A couple of the latest underground places in Denver have been a warehouse on 21st and Arapahoe and the "Classroom" at Colfax and Downing. The warehouse was open for about five months before cops invaded the place in the middle of a show. The occupants of the place were fined and charged with assorted offenses.

The Classroom remained open for a little over a year, which for an underground venue is an eternity and damn lucky. The Classroom was located in the downtown residential sector, making it an even higher risk. But the cops only appeared a couple of times. Once was during a Crash Worship show; fortunately the cops were too scared to go in, so the show went on. The only other time the cops arrived, they just shut down the show. Mustafa says, "They were really lucky. I think those boys had good karma."

It is difficult to obtain the many different licenses, permits and other legal bullshit to cover your ass, whether you're promoting rituals, thrash, or chess tournaments.

If you are interested in promoting some local or national bands without taking care of all the legalities, here are some important tips to remember: Try to find an out of the way venue where there won't be noise complaints. Keep people from just hanging out around the building—cops aren't blind. If you have taken money at the door and the cops show up, hide the money; They take the cash for evidence. If they know you were accepting money at the door, say it was "donations." (But now the cops are getting wise to that word.) If the cops show up and inquire as to who is in charge, have everybody claim they don't know.

An important factor in promoting shows is having good relations with the cops. Always be cool to them and don't become offensive because they can bust you for a lot—if they want. Most of the time they will ask to turn down the sound or completely close down the show. Comply with their demands and be thankful your life can go on with further opportunities to support the scene. Whether or not you get busted big-time is a flip of the coin. It all depends on if the cops that show up at your door are hip and mellow or if they are the most closed-minded rednecks on the force. If the riot squad and doggies show-up—leave immediately. One of the best ways to ensure that the cops won't hassle your show is to hire a couple of them as security.

The early days of promoting $500 shows are pretty much gone with the Pistols. If you want to promote a show in the 90s, you need lots of money. At many venues, expenses are more than band and sound. There are a lot of hidden costs in the licenses and insurances to produce a show. It is difficult to obtain the many different licenses, permits and other legal bullshit to cover your ass, whether you're promoting rituals, thrash, or chess tournaments.

One way to do it is to find venues that you can rent for the night that have their own insurance policies. There are many places available like the Auraria Campus, Glenn Miller Ballroom and the Gothic Theatre. Some places like the Gothic can supply other production items, such as lights. All are pretty affordable. Of course if you want to keep with the classic "Underground" style you need to go find a virgin venue and blast its cherry.

The promoter is the person who *makes* the music scene. Without the promoter, the band has no place to showcase their talent. Without the promoter, the youth have no place to exchange fashions, elbows and phone numbers. So next time you enter a theatre, club or cave, take a moment to appreciate all the time, effort and sleep that these people have given up for you because small-time promoting is not a money making business.

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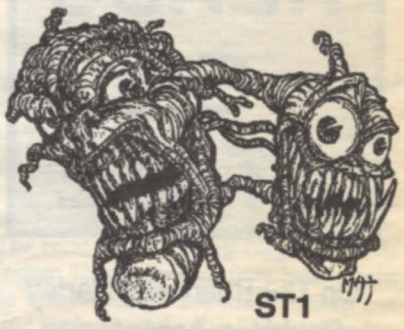

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ROCK 'N ROLL AIN'T NOISE POLLUTION...OR IS IT?

What are the rules and/or procedures a private citizen needs to follow when hosting a live band on private residential property (i.e. a basement, backyard, or a warehouse zoned for residency)? (This question assumes that alcohol will not be served—if alcohol is provided at any public function a Cabaret License is needed.)

TABLE A

Maximum Allowable Noise Sound Pressure Levels For Specific Premises

Type of Premise where noise is measured	*Time Period*	*Maximum Allowable Sound Pressure Level*	*Location of Sound Pressure Level Measurement*
Residential premise	7:00 A.M. to 10:00 P.M.	55 dB(A)	Property line
	10:00 P.M. to 7:00 A.M.	50 dB(A)	Property line
Commercial premise	7:00 A.M. to 10:00 P.M.	65 dB(A)	Property line
	10:00 P.M. to 7:00 A.M.	60 dB(A)	Property line
Industrial premise	7:00 A.M. to 10:00 P.M.	80 dB(A)	Property line
	10:00 P.M. to 7:00 A.M.	75 dB(A)	Property line
Public premise	7:00 A.M. to 10:00 P.M.	75 dB(A)	Property line or anywhere on public premise
	10:00 P.M. to 7:00 A.M.	70 dB(A)	Property line or anywhere on public premise

I posed this question to the folks at the Denver Department of Excise and Licensing and to the Denver Police Department, both of which directed me to the Department of Environmental Health, specifically to the Department of Noise Control. The following guidelines, provided very kindly to CLOT Magazine by the Denver Noise Control Inspector, are aimed at everyone who would like to plan a party with a live band. According to the authorities, the main concern of such parties should be the noise level (again, this assumes alcohol available). Remember, if you violate the following guidelines taken from the Denver Code, the Police can, and probably will, shut your scene down. (Regulations may vary with different counties.)

"Sec. 36-6 Restriction of noise upon and between premises.

(a) It shall be unlawful for any person to emit or cause to be emitted any noise which leaves the premise on which it originates, crosses a property line, and enters onto any other premise in excess of the sound pressure levels during the time periods as specified in Table A. It is further unlawful for any person to emit or cause to be emitted any noise within the public premise in excess of the noise sound pressure level during the time period as specified in Table A."

For our purposes, I have only printed the noise specifications for Residential premises. Also, the "Maximum Allowable Sound Pressure Level" refers to the sound pressure level as measured with a sound level meter using the A weighting network.

—Ann

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Dread Zeppelin
June 17: Herman's Hideaway

Of course DZ's a joke band—covers of Zeppelin tunes with rasta inflections and featuring a frontman claiming to be the dead King's genuine son, not merely an Elvis impersonator. But how's the execution? Dread on. At least I laughed, and several of us thrashed out to "The Immigrant Song" and a permutated version of "Heartbreaker" that featured the lyrics to "Heartbreak Hotel." Cornball? Sure. There stood Tortelvis (the singer), primping and picking out women with a flashlight who he presumably wanted jettisoned by limousine to him after the show, and then letting loose with that husky bark.

The rest of the band consisted of people who obviously knew how to play the Led. They came off like Spinal Tap meets David Lindley. And damn it, that's a compliment! Dread Zeppelin has released a couple of underground cassettes. If you're wondering how Robert Plant is taking all this, see that "Fool In The Rain" wearing a Dread Zeppelin T-shirt in the current issue of RIP magazine. (And my apologies to the Jonez; I only caught the tail-end of what appeared to be an energetic set.) —Gregory Daurer

Photo by Andrew Frey

Brian Haagman of Wretched Refuse, and Rx

Wretched Refuse
July 6: Penny Lane

"The foot of the Statue of Liberty is graced by a hymn, and from that hymn a phrase was coined. A term that describes that diverse and bizarre hybrid known as the American people. The band, Wretched Refuse, like its namesake, is a hybrid of many influences." All of those influences came together the hot summer night of July 6, when Boulder's Penny Lane coffee house became the sight of one of the hottest, least-inhibited pits ever. The place is so small, the pit and band so intimate...."Their adrenalin-induced aerobics have been described, by more conservative onlookers, as possessed." I'm not so conservative, and not only would I describe them as possessed, but their energy definitely had that effect on me. Nights like this make it all fucking worth while. —Rx

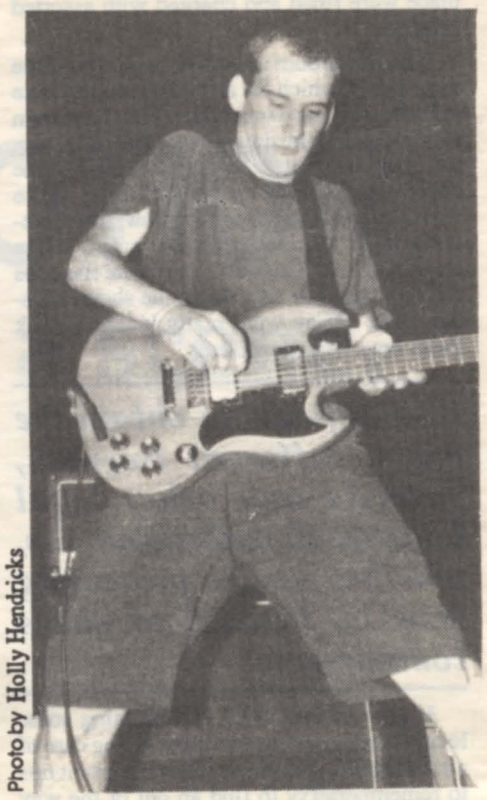

Photo by Holly Hendricks

Ian McKay of Fugazi

Fugazi
June 8, 1990: Atzlan Theatre

Every once in awhile something comes along to restore your faith in humankind—or at least in the power of the underground music scene. For me the most recent example of this was the Fugazi show at the old Atzlan Theatre. Although I'm hardly into the straight-edge scene, it was encouraging to see so many straight-edgers partying peacefully with all varieties of derelicts, skins, and thrashers. Ultimately it was the music that brought us all together: Hobbledehoy opened, and I was surprised at how much better they were than many of the 3-chord hardcore bands I've seen over the years. Next up was Keep In Mind, relative veterans of the local scene, who were playing their last show ever. Energy was high—with more than 700 people filling the theatre to capacity—and by the time Fugazi hit the stage, I was soaked with sweat and elation was in sight. Just when I feared the hardcore scene was dying a slow death, soon to be gone forever, Ian MacKaye and company ripped this town apart with an intelligent yet frenetic (and controlled) show. If our world leaders could deal with conflict and disparity as successfully as Fugazi deals with its multifaceted audience, the planet would be a hell of a better place. —Rx

Photo by Andrew Frey

Ed Hall 's Bassist

Photo by Andrew Frey

Patrick Evil of Psychonaut

Summer Thrash Bash #1
June 10, 1990

Mother Nature spit on Denver and what was supposed to be an indoor/outdoor event featuring three of Denver's hottest thrash bands. Rain and a basic lack of organization delayed the show by about four hours. However, once the jamming started it was well worth the wait.

Sadistic Intent opened and well, what can I say? They were sadistic. Not my personal preference in lyrics, but the crowd loved them. Their songs were energetic and oh so moshable. They drew a big, obnoxious crowd and sure know how to keep 'em raging.

Havoc from Colorado Springs entertained the masses next. These dudes were tight and refreshing. Their rippin' version of AC/DC's "Dirty Deeds" put Joan Jett's in a noose. Their original shit was cool too, but it's just always fun to hear an old classic.

Last, but definitely not least, were headliners Psychonaut. Unfortunately because of the weather and a long ass delay, their set was shut down early and many moshers had cruised home by the time Psychonaut even started. I must say though, being one of their biggest fans, that they've never sounded so good. They riffed their asses off in the short time they had and played an incredible show. Their new song "Deranged" way overcompensated for the ones we missed. If you haven't seen Psychonaut live, you don't know what you're missing.

Summer Thrash Bash #1 was not without fault, but it was a fuckin' good time. I hope #2 (presuming there is one) is more of a success for "Psycho Productions." —Cara

Photo by Troy Williams

Kevin from Dead Silence

SHOW REVIEWS

Dead Silence

June 29th, 1990

This day should go down in history if it hasn't already, because that was the date of Dead Silence's last Colorado show with drummer Ted Silence. (Ted's moving to Texas) If you missed the show, shame on you. You should be locked in a room and forced to listen to Tiffany for a week. What you missed was one of the best punk shows in the scene in a long time. We got a late start for the show, so we missed Live Boochard, but we did manage to catch the Eco-Guerilla's. Their set was kind loose, and you could tell that they haven't been playing together recently, but they were still really good anyway. Finally what everybody had been waiting for...Dead Silence took the stage. If you have never seen them, you would know that they were one of Colorado's finest punk bands ever. Singer Kevin Vulture was all over the place! he was standing on monitors, speakers, and anything else he could to see into the crowd of about 150 that was slamming in a heated frenzy to old favorites like "Mad Scientist's Ball" and "Sally." The best part was when Kevin asked for everyone who knew the words to "Do You Love Me" to come up and sing with him. There was barely any room left on the stage with so many people crowded around mike stands singing, and those who couldn't make it to a mike screamed at the top of their lungs. Dead Silence kept at it for close to an hour and a half, which was plenty. By that time everyone was exhausted. The crowd, the band, everyone. D.S. will be sorely missed in the years to come. —Eric

Photo by Troy Williams

Jay from Dead Silence

Dead Milkmen

July 3, Gothic Theatre

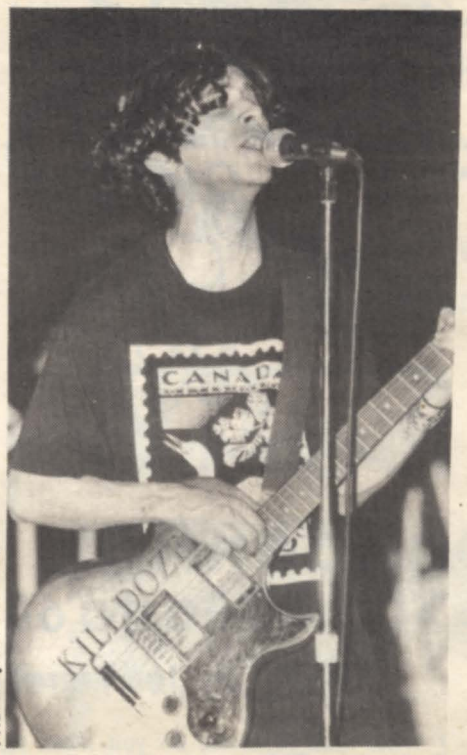

Photo by Andrew Frey

Joe Talcum

After five years of touring this blessed country, the Dead Milkmen finally added Denver to their delivery route. It was the first rainy day for sometime in Denver when a vibrant crowd gathered into the Gothic Theatre on July 3. Ages ranged from the early-teen, pimple-faced Warlock Pincher Youth Brigade to thirty-year old veterans. The Pinchers started the evening off with their ruckus stage routine, complimented with two official Pincher cheerleaders. Blood started pumpin' and the crowd started jumpin' as the Pinchers exploded into song after song. They did a proper job of loading the floor tight with sweaty bodies filled with satanic energy.

After a seemingly long break, the Milkmen took the stage and quickly went into their thrashing songs and played for about an hour and a half. The lead singer and keyboardist Rodney Anonymous sustained a lose, excitable stage presence with his floppy-jawed strut (a lot like Anthony of R.H.C. Peppers) around the stage. Guitarist and vocalist Joe Talcum and bassist Dave Blood remained pretty calm and concentrated on playing their instruments. The drummer, Dean, gets the award for longest sustained smile of the night.

The sardine canned crowd of thrashers kept a steady pace with the fast, faster and more fast songs of the first set. In the latter half of the show, the Milkmen began to demonstrate their sense of humor. At one point, the audience was introduced to some new dance steps. The first, called the"monkey," consisted of pogoing up and down with flailing arms, then the "junky," slapping your forearm as if in need of a fix. The final jig was the Archie Bunker-esque line "Honey! I think the new neighbors are ethnic."

The fun didn't stop there. The Milkmen provided some sarcasm when intro'ing a song with a Beatles verse and then ending another with "We're on a stairway to Heaven." The outspoken Rodney also paid homage to 2-Live Crew and their battle for freedom to be obscene. He feels if "they" get 2-Live Crew, censorship will spread to all genres of music. In the end, witty Rodney joked "There is a time to be naked and a time to be dressed, but ripping off the Butthole Surfers is what we do best."

The corpses with cow juice ended their delivery and the audience stumbled to the slow drip drinking fountain. They had to replenish their systems after leaving a pool of sweat on the dance floor.

The Philadelphia based band is on the last leg of their forty date tour which started in the East, moved NorthWest through Canada, down to Portland and back East through Denver. The band received their biggest crowds in Western Canada where they had to turn people away. Denver's Gothic Theatre has been the largest hall they've played thus far. The band is riding the wave of the success from their big hit song "Punk Rock Girl."

Even though the Milkmen thrash in their music, the guys are rather reserved, polite people which is somewhat unusual for the rude, obnoxious persona most bands carry. Age may be a factor here—the Milkmen range in age from 27 to 33 years. When the band formed in 1984, only the drummer had played in a prior band. The other members learned their instruments in rehearsal. The band didn't waste any time before jumping up in front of an audience. "That's a whole different kind of rehearsal when you're playing in front of people—you learn a lot faster," says Talcum.

Learn fast they did: within a year the band was picked-up by local Philly record label **Fever Records**. Soon after a record release, the Milkmen embarked on their first national tour. What makes the Dead Milkmen stand out from other run-of-the-mill punk bands is that they develop music with a focused eye on the ironies and satires of the people around them. No, this is not a new approach to music but Rodney, who writes the lyrics, embodies a rare streak of cynicism that he expresses, "This is the way stuff is happening and for some reason it seems that everybody else is missing it."

The Milkmen have released five albums and two E.P.'s in their six years. Because they don't always sound like hard thrash, they have received air-play on college and progressive radio stations around the country. Even though some of the members of the band don't like music videos, they have produced five of them. They realize that it's necessary for the business. Their videos find a lot of air-play in Canada's equivalent to MTV and America's local cable stations or programs like Teletunes of Denver. —Ken

Photo by Troy Williams

Rodney Anonymous

Bombers' Confidential:
Interview with Eye Six and Rasta 68

By Jeff Ferrel

Welcome to Part Two of CLOT's exclusive interview with local graffiti artists "Rasta 68" and "Eye Six."

¿ = Jeff Ferrel (CLOT)
R = "Rasta 68"
E = "Eye Six"

¿ Another stereotype of graffiti artists is that they're vandals; they'll destroy everything. Do you guys have standards as to the stuff you will tag and won't tag on, or places you will do murals or won't?

R: No, a lot of people think...Well, I'll give you the perfect example: I painted the statue on Colfax and Broadway. I wrote my name right on the statue. I caught more shit for that. My graffiti artist friends, friends in general, and even enemies gave me one response: it was uncool and tacky.

¿ Do you think that's because they didn't want the heat coming down so hard or because it wasn't right to do a statue?

R: It's a statue.

¿ Why do you lay off of marble?

R: All that shit gets taken off in twenty-four hours or less.

E: Well, if you're gonna be an artist you have to respect the integrity of other artists. I don't want anybody going over my work, so just the Karmic value of it is wrong. I think everybody has standards and I have my standards too, but the question is, do you live by your standards? I have basically the same standards as "Rasta" but I've probably done everything that "Rasta's" done, including everything I would criticize him about. When you do something and it looks real ugly, that's all in the tagging. Basically, I'm not ashamed of anywhere I've done a piece, a mural. I may be embarrassed about the quality of the mural itself, but I'm proud of where I've chosen the locations—I've never hurt anybody or offended them.

¿ Who all is in "The Syndicate?"

R: We've got two women...

¿ What are their tags?

R: "Mode" and "Amaze." We've got "Eye Six," "Harry,"—

E: Our West Coast correspondent.

R: We've got an East Coast correspondent, and he's like a distant...

E: Franchise.

R: He's only 18 years old and he can bomb like you wouldn't believe.

¿ He used to be in Denver?

R: He came out and we did a few pieces. Then we've got "Z13," "Top," "Skript," and a really weird fuckin' dude named "Rasta"—he's not even a Rasta, he's some white dude.

¿ What kind of music do you listen to, "Rasta?"

R: I like the Dead Kennedys, Donald D. and the Rhyme Syndicate, U2, Metallica...I just don't like music with nice, sweet lyrics. Clean, Tipper Gore type crap, soap opera stuff.

E: I guess for me, my whole deal is innovation. When I was a kid I was into heavy metal and all that stuff, or what was heavy metal then, like Alice Cooper and Black Sabbath and all that, but then it got old and I'd done it, and there wasn't any innovation going on

Photo by Troy Williams

Art by Rasta 68

with it, so that's when I started looking for different kinds of music, more like industrial music, some punk, but for me personally today, the only people who are really innovating in ways are rap and industrial. That's why I like Ministry—they blend old rock with the more techno-sound. For me anymore, I need a drum machine.

R: Can I tell about the billboard, dude?

¿ I think people would like to hear that.

R: We've got an experience to tell about what kids should not do at home. Don't do this without "Eye Six's" supervision. This whole night was fucked. "Eye Six" had kind of a buzz, he was drinkin' Japanese beer, we hook up and we're messin' around in the railyards and "Eye Six" falls in this tar pit. It was like hidden...camouflaged, ya know, a trap or something. So his clothes—his jeans, his shoes, his trench— got tar all over them. So then we walk down towards the Towering Inferno and we saw this billboard that looked very nice and we climbed up it and we're not even up there for two minutes and "Eye Six" fuckin' falls and I looked down and he's hangin' off of the damn billboard and it scared the fuck out of me, I mean we were higher up than the viaduct.

E: That's always been my forte—I mean any idiot can tag, but can you tag two stories up and hang?

¿ You guys are some of the best known bombers in Denver so why tag at all if you're that good at doing pieces and murals.

R: Man, once you get a little bit of booze in ya...

E: Drunk and pissed-off.

R: Once I tagged the back of a basketball hoop just so everyone would see it.

E: I think that people have a stereotype of graffiti that graffiti is just tags or just throwing things up on walls.

¿ Can you explain how graffiti isn't just one thing?

R: You mean between tags, scrubs, bombs, murals?

¿ Yeah, because I don't think people know the difference.

R: A tag is a two second scribble, a throw-up is when you get really sick of seeing all the tags and you throw up all over the side of a building...no, actually you get down with like a thirty minute piece that's not that elaborate but it's way more elaborate than a tag. An outline and maybe three colors of paint. I like "Fie's" throw-ups, they're great. Then there's like bigger pieces that are bombs, and if you get really fuckin' big you call it a mural.

? I don't understand the difference between a bomb and a mural—a mural's even more elaborate or bigger?

R: Yeah, I think a mural is probably illegal, to call it a mural.

¿ What about the UNLV piece you guys did, would that be a mural or a bomb?

R: I think that's a bomb.

? What would it take to make it a mural?

E: Bigger. Huge.

¿ You mentioned the Towering Inferno.

R: You can see the Towering Inferno from all parts of town. It's an eight story building with all the windows broken out of it—it's an eyesore, anyway.

¿ Except for the pieces in it?

R: Actually, there's not that many pieces in there. There's an "Eye Six" piece on the outside—that ought to tell everyone where it is.

E: There's a "Rasta" piece there too, on the side.

¿ There's also a "Top" piece up there, but we won't tell where it is...they have to go out and find it.

R: The Towering Inferno, man. Just hope that next time it's not rigged with a booby-trapped shotgun.

¿ And the Bomb Shelter, which is a legendary place.

R: It was a place where people went to do their dirty work.

E: The "X-Men" first started it. It used to be a railroad station and it had been abandoned—it used to be the size of a huge warehouse. People just went in there and did their best work because it was out of sight of public scrutiny and so you could work at your own pace and it just turned out to be a graffiti art gallery. Every so often someone would get caught and get the heat from the police or the railroad people who owned it. Then, after all was said and done, after they got all upset about us doing graffiti in it, they tore it down. Now Elitch's roller coaster will probably be flying over it. It used to be a wino national park. I was reading *Dharma Bums* by Jack Kerouac and it's amazing to me that over thirty years ago they could see plain as day that the American culture was turning into something where there were rows of houses and in each house there was someone watching the t.v., seeing what people wanted them to see—they were just absorbing these standards and ideas about the American Dream and the American Norm, and I think that thirty years later, unfortunately, it's come true. People just sit on their asses. That's what differentiates us [graffiti artists] from most people, and even artists, because the art galleries are the same thing—they edit what art the public sees by choosing whatever their standard is of art. When you're doin' graffiti, you choose your own vision, you choose your own location, you don't ask anybody's permission, you don't expect any monetary reward, you go in the hole and do your deal. In that respect, it's probably the dumbest crime you can get involved in. Not only are you in danger of getting thrown in jail and getting fined and such, you don't get any money out of it at all.

E: That's the whole thing. In that way, graffiti's no different from anything—I mean your average person is just subservient to whatever is thrown up. Whatever building is built, whatever billboard is put up—whatever. Then they just sit on their asses. They pretty much go with the flow like all sheep do. I mean everyone has their opinion...they can sit on their butts an d say, "I like this, I don't like that, we need to stop this and we need to stop that," but until you act on it, it's just opinions. At least we act on our feelings. We don't just sit around and doodle in our houses, we go out and get paint.

¿ Change how the city looks.

E: In a way, I'm not really anti-profit. In fact, me and "Rasta" talked about this—it seems like we'll throw out all these interviews to people for the radio or the television or whatever and they just treat it like it's some novelty and then use it to their advantage.

R: They don't even print what we said.

E: Yeah, not only do they alter what we said in the first place, but they just use it to their advantage. We get no profit out of it whatsoever. It's to the point now where we're kind of sick of...

R: No more Denver interviews!

E: Yeah, at least not until the profit starts flowing toward us and we start getting some benefit out of all this.

R: But if I might add, we decided to break that with the CLOT interview.

E: This is an exclusive!

R: Yeah, and our buddy was the interviewer, so we thought we had an advantage.

¿ You do commission pieces on occasion, right? So occasionally you make some money?

R: Yeah, we make a few bucks.

¿ Who commissions them, private businesses or individuals?

R: Both.

E: Either.

E: Rasta's luckier than I am, in that respect, because I don't know, I've had commissions and everything but still it's throw-away, ya know? In a way, graffiti's not permanent and I understand that, but if you're doing a commission for somebody I want it to be treated like art...like any other art form. And if they're telling you what to write, like, "Do a piece on AIDS, do a piece on whatever," then that's not really art, it's advertising, it's throw-away.

R: It's censored.

E: And that's the bitch of it. Graffiti is a part of the Denver art scene, yet there are very,very few pieces of graffiti in private collections. That may be because it's so large that it's hard to keep, so it's impractical in that way. If anybody was paying attention to Denver, and maybe I'm being prejudice, but they would have to mention the arrival and staying of graffiti in Denver. And unfortunately, shit, it may come and go and the only thing that's going to remain in thirty years is the shitty black and white photos that the *Rocky Mountain News* took and it'll be some kind of novelty. Just for historical purposes I would think that somebody would be interested in keeping some of it.

¿ You were talking about doing stuff like the AIDS piece, and you guys in fact have done public service work. You were the two who worked on the AIDS Awareness Project, right?

R: Right.

¿ And that involved putting pieces in alleys?

R: Yeah, and on Chubby's. Two restaurants and one little store.

E: The interesting thing about that was that when we were done with those pieces—see, we did two of 'em in Five Points and we did one of them in North Denver, which are, for the most part, obviously low income areas—the woman from the city who, what's her position?

R: Director of Clean Denver.

E: She, Being a middle-aged, white housewife, as far as I can see, took that to her advantage. Part of her job is to keep graffiti off the streets and I think it burned her gasket when not only did we get permission to do pieces on the streets of Denver but we got paid to do 'em *and* we did a public service in the meantime. The State of Colorado who paid us was happy with it. So she raised a big fuss saying that we were being racist and prejudiced saying that only blacks and Chicanos use drugs by putting them in predominantly black and Chicano areas.

¿ It was for needles and stuff?

E: Right, she totally ignored the fact that on Colfax, on West Colfax, and all around town there's billboards saying, "Don't Use Crack," but I don't hear Capitol Hill up in arms saying that they're being accused of doing crack. If you do it, you do it, if you don't, you don't. But what her real intention and what she was really trying to do was to keep the graffiti style of writing off of the streets. No matter what you say, graffiti style is like a type of script, and that just shows how desperate and ignorant she is.

¿ Even when it was clearly for the public good she still couldn't allow it to happen or didn't want it to happen.

E: But in the long run it was good for us because of the publicity. That's when the pictures started showin' up—when she started bitchin' and I'd say that about even the clampdown—when the newspapers started reporting, people started learning about it and wanting to buy it and that kind of thing.

R: Everyone wanted to get some on their property or wanted a little piece of the action.

¿ So it had the opposite effect of what they intended?

R: Any publicity is good publicity. That's what my friend "Eye Six" told me when I was getting all upset about the articles in the tabloids.

E: But it still remains that it has been profitable, but it hasn't been...

R: Not that fuckin' profitable.

E: It hasn't been that profitable.

R: I still work a job, that goes to show how profitable it's been...Are you gonna ask us if we use drugs?

¿ Yeah, are graffiti artists drug users?

R: Yes, we smoke cigarettes and drink coffee and Coca-Cola.

E: And if we're old enough, we drink Coors 3.2.

¿ Yeah, about a can every two months.

E: When we get home from doin' a piece and we want to unwind!

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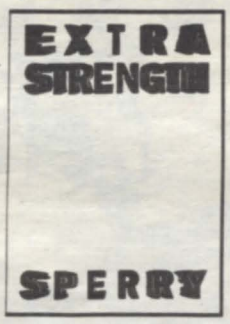

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Sacred Reich

Photo by Andrew Frey

Phil

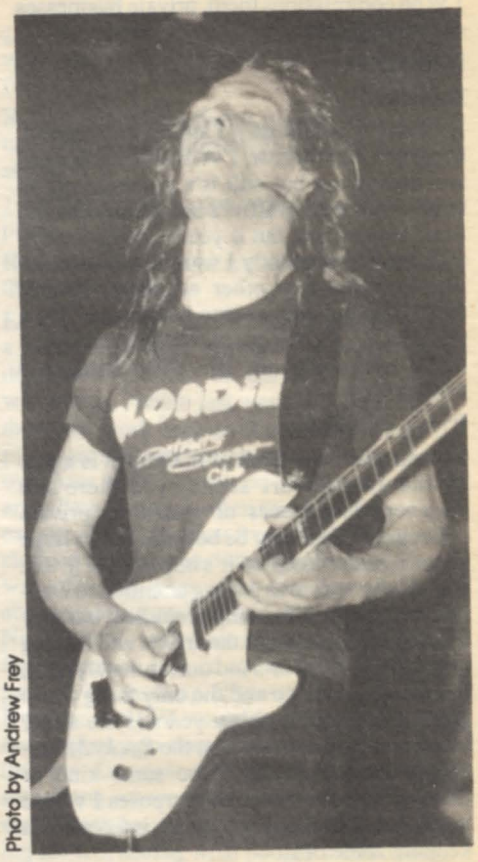

Photo by Andrew Frey

Wiley

Sacred Reich is Phil Rind–bass/vocals, Wiley Arnett–lead guitar, Jason Rainey–guitar, and Greg Hall–drums. CLOT talked to Phil briefly about the new album. It is entitled "The American Way." How was this name chosen?

Phil explains, "Just cause of the theme, and the things that were going on. We want to know more about people, more about looking at yourself instead of looking around everywhere else. It was going to be called "Crimes Against Humanity," but it just seemed like "The American Way" was better, more to the point of what the album was about."

Striving to stay on the cutting edge of new music, Sacred Reich has tried something a bit different on their latest album with the song "31 Flavors." There's been a lot of mixed reaction to the song "31 Flavors." One person I know shrieked "What is this? Metallica meets the Village People?" when I played the song for him. Why did Sacred Reich do this kind of song anyway?

"We were listening to a lot of Chilis, Earth Wind and Fire and Sly Stone," says Phil. "One day we were just fooling around, and the engineer recorded it and went, "Wow, that's pretty cool." I don't care what people think. I'm gonna do it anyway, whether they like it or not. The lyrics are basically about listening to all different kinds of things, and the way to drive the point home is with the different kind of music. I think it works. I like the horns a lot, I think everything's cool, so if people don't like it, fine.

Sacred Reich is a very positive band. "We want to create awareness," states Rind. "I just think it's important that everybody get their shit together, and realize what's important. We say a lot of things in the lyrics, but we know we can't change anybody. These are just our ideas, what we think, and they happen to be said. But I think everyone should have to figure it out for themselves, because you really can't tell anybody anything. So I just hope people take it upon themselves to realize that everybody's the same, even though we may be different colors or have different backgrounds or come from different places. People have to be able to relate to one another, because we're all in this together. If we put all the bullshit aside we'd probably move forward instead of going backwards."

"People are afraid of what's different. People are used to what they know, and they don't want to experience anything else. It is kind of sad."

Experience Sacred Reich on Wednesday, July 25 at C.I.S.C. and at the in-store at Outer Limits. Call Outer Limits for more details.

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Sacred Reich, Forbidden and Faith No More last year at Clubb Maxx

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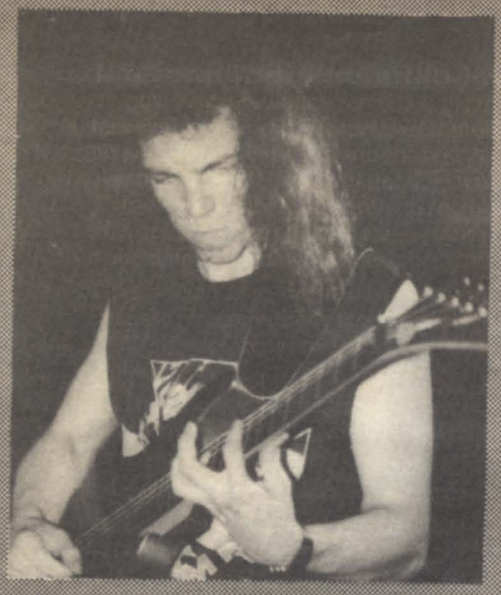

LEVIATHAN

"The Band of The NEW DECADE"

Aug. 4 Pen Rose Stadium (Colorado Springs)
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Photo by Troy Williams

on sunday july 8, 1990, the gothic theatre was the scene for this horsecore-filled evening. the show started with element of surprise, who i didn't catch, but did hear some good response about. next was scum of the earth, hailing from austin, texas. they had a heavy sound but lacked a consistent feeling. and when their bassist broke a string and unprofessionally changed it onstage, i nearly pissed my pants laughing.

next up, in the third-playing slot, was animosity. they provided the eager crowd with their usual heavy moshin' sounds and definitely got the audience going. where, i don't know.

finally the moment we were all waiting for. deadhorse took the stage and they got denver stomping in a hideous horsecore frenzy. they were really tight and so heavy i started chewing on the front of the stage, carpet and all. greg martin, the band's guitarist, was killer; if he wasn't playing between his legs, he was doing his jimi-hendrix-over-the-back riffs. not to mention his guitar, a b.c.. rich mockingbird with holes bored through it, a bunch of spikes stuck in it, and the human jaw bone attached near the bridge gave it that unique texan twist. allen price, their bassist, was tight and played mostly with his fingers and not a pick—isn't that great? michael haaga's vocals were brutally heavy, and ronny guyote pounded on the drums like a madman. the show kicked ass but it was way too short. maybe next time they come we can get a full hour set out of 'em. see ya.

¿ = tom clenin (clot)
g = greg martin
r = ronny guyote
m = michael haaga

¿ are there any other horsecore bands?

g: there's dead-cat; dead-cat-core.

m: yeah, puss-core.

¿ did you customize your guitar yourself?

g: no, i had roy orbison do it for me. no, actually it was heavily influenced by mr. rogers. i did it myself. it's what happens when you get really bored from watching too much mtv.

¿ have you received any major label attention from your album?

g: yeah. we've got ahold of everybody and everybody's got ahold of us. we even got some attention from the new disneyland label; it's supposed to be the biggest label in the world. they called us up and wanted to sell information and shit. it was pretty cool.

¿ how come you guys didn't bring any of your grandparents on tour with you?

g: we have to stop like every five minutes. besides, my grandpa's dead, so he probably really stinks by now.

¿ where do you play in texas?

g: we've played in houston, corpus, victoria, austin, waco, and tyler.

¿ do you remember 'zines called *blood slurpee* or *necro bop* from waco?

g: i remember *necro bob*.

¿ you know sal from splatteria?

g: sal's a scumbag. splatteria is getting back together supposedly. ruben's going to start playing guitar again, and sal will do vocals.

¿ we heard them once, and they were telling these dudes in the audience, "hey fuck you poser douche-bags, come up here!" they're fucking crazy.

g: when we were playing houston they'd be at the shows, and every time we stopped playing they'd yell, "faggots, too slow!"

d: the last splatteria show we were at, they had creamed corn and all this shit in a bucket. they were taking big swigs of it and going out into the audience and bleeech [fakes puking]! houston is just not ready for those guys.

¿ how long has deadhorse been together?

g: about four years.

¿ are you all original members?

g: yeah.

¿ that's a long time to stay together. do you have any other demos out, or anything before the horsecore album?

g: there was a demo, *death rides a dead horse*.

¿ what's your favorite form of snack chip?

g: give us a headache! sunflower seeds. ronny's favorite is semen-flavored doritos.

¿ you guys must get bored in the van, with all these meaningless farts that don't smell like anything.

[discussion of farts and shitting. we learn that touring with deadhorse is above all, a "fartfest."]

¿ how many tattoos do you guys have?

g: i've got a big smiley face on the end of my dick; you want to see it?

¿ what does the future look like for deadhorse?

g: we're gonna go back to houston and hang out for awhile and that's about it. we try to keep from playing at home too much.

¿ how about releases?

g: we haven't heard much more about the disney label, and probably what's going to wind up happening is we'll sign with **big chief**, because they'll give us full merchandising, and that's total control. that don't fuckin' happen. we just held out so fuckin' much and were dogs about it. they just finally said "ok!" otherwise, next time we come through town you guys might be paying $50 for a deadhorse shirt, and we don't let that kind of shit happen.

r: and then they'd be trying to control what we put on the shirts, which totally sucks.

g: we'll probably wind up being signed with **big chief**, and then we'd like to go back in the studio and re-mix and re-release the first album. we haven't really gotten kick-ass promotion on the first album. we haven't had a real tour on it.

r: everything we've got so far we got ourselves. we dropped off albums when we played here and there. we haven't had any promotion or anything.

¿ no distribution or anything?

g: a little bit, but mostly just us driving around and taking shit here and there, picking up the cash and everything.

¿ what did you guys think about denver tonight?

r: it was fuckin' great, man. i had a lot of fucking fun.

¿ what other kind of music do you guys get into?

g: i like a lot of real serious, deep blues, real blues. and i like the b-52s. and the best band in the world is motorhead. there's no greater music than motorhead.

¿ what do you think of all the killer grind bands coming out, like carcass?

g: those are killer grind bands....

¿ do you get into funk bands like primus?

g: if it's good, we like it. we're not limited to the shit we write. we like the cure, too.

m: i like godflesh. on a couple of our songs we're influenced by them.

g: i like grind. i've got total respect for it. who knows? that may soon become the basic format for music. people used to laugh at chuck berry....

¿ anything else you want to say?

r: this place was great. you can't ask for a better show for a first time in town. i don't know why the turnout was so great.

¿ a lot of people are into you. a lot of your albums have been around here.

g: we were all shocked. we're going home tomorrow, and this was the perfect way to top it off.

¿ do you ride live horses in your spare time?

g: no, we prefer dead ones. live ones need so much space, and just feeding them....i'll shut up.

¿ you guys have a ranch with dead horses on it?

g: you know it! it's like serious fuckin' reek, but the food bills, compared...you get a ranch, get 50 or 60 horses, appaloosas, shetlands, whatever. and then you get another ranch with 50 or 60 dead horses, and then you compare. you'll be shocked. we're not just fucking around; we know what we're talking about.

¿ do you party with anyone else down in texas, like the butthole surfers? have you been to their ranch?

Photo by Andrew Frey

Mike Haaga

g: we've never been invited. but we've never met them, so no big deal.

¿ what other texas bands do you party with?

g: just about everybody. all the houston bands know each other.

¿ what are you tuned to?

g: a "d" flat.

¿ that's pretty heavy. how long have you been playing guitar?

g: about five years, i guess.

¿ what else do you want to say to denver?

g: [series of burps.]

¿ to clot readers?

g: rot. rot, kill yourself. kill yourself and take as many people with you as you possibly can.

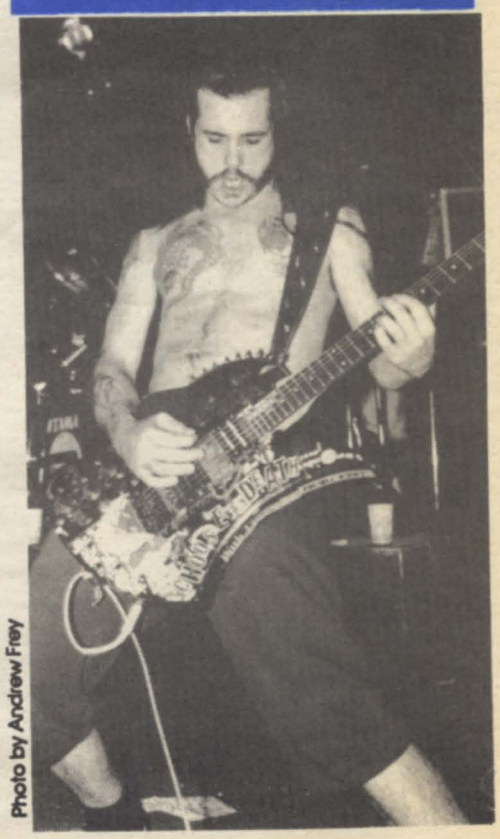

Photo by Andrew Frey

Greg Martin

Photo by Andrew Frey

WARLOCK PINCHERS

By Rx

Photo by Andrew Frey

This month we at CLOT decided to blow off any pretentions at journalistic objectivity and do interviews with our favorite bands. For me, that is definitely the Warlock Pinchers. Bratty attitude, obnoxious style and brilliant lyrics coupled with intelligence, awareness, and talent: These Pinchers have it all. After doing a Teletunes interview at Channel 12 studios with the Pinchers—King Scratchie–vocals, 3KSK–guitar, KCK–Sumi–vocals, DD-ROCK–guitar and EE-ROK–bass—we headed over to the Tabor Center Food Court, where between bites of grease and sugar, we not only shared a few tour stories, but got to the bottom of this groupie thing. Of course all the girls—your columnist included—long to be chosen by the Pinchers to be Satan's cheerleaders. But alas, only a few will make the cut. And now, without further pooh-pooh, the Warlock Pinchers:

TOUR STORIES

This is 3KSK talking. We were in Felipe's, a kind of French restaurant in L.A.—but they've got everything. On the menu it said "Olives—five cents," and I was like, 'Oh Yeah, olives!' So then I said, "I'd like some olives, please," and the waiter said, "Oh man, you can eat a lot of olives." So I said, "I'll have five cents worth." "But five cents worth is one olive!" he said. "So okay I'll have one olive." So I got a big plate with one olive on it.

This is KC talkin'. Tupelo Records is putting out a record—actually it's an EP—for us in Europe, with "Morrissey Rides a Cockhorse." Some people in San Francisco told us we were not politically correct, because of one of the lines in "Morrissey Rides a Cockhorse." He said we were homophobic because of the line "ball-flapping dick sucker." It's hard to end a story like that: Who killed them? That would be a nice ending.

This is D-ROCK. We were driving through La Grange, Texas. We had just played a show in Austin and we were on our way to Baton Rougue. We have a P.A. system in our van so we can talk through the radiator grille. So we got to La Grange and started singing "La Grange," the ZZ Top song. So we're singing it and we get pulled over by this cop. I asked him if he'd ever heard of Warlock Pinchers, and he said he hadn't. But we got pulled over for not having any brake lights—and for not singing the right words.

This is King Scratchie: Religion is for losers, gutter bags. Christianity is for people with no direction in their lives. Christianity is for old women who put powder on their faces. What do you think, Rx?

Rx: I think it made me extremely miserable as a child and teenager. The best thing that ever happened to me (besides discovering the Warlock Pinchers) was to read William Blake and realize that for the most part it is a bunch of horseshit, a control mechanism. It's sick.

[Ed. note: From this point on it is impossible to tell which Pincher is speaking.]

Pinchers: Christianity has been causing problems for 2,000 years.

Rx: I don't appreciate them burning witches, either.

Pinchers: I was playing with a Ouji board yesterday, and it told me to change my name to Alice Cooper.

GROUPIES

Rx: How about groupies? We've never really discussed Warlock Pinchers' groupies.

Pinchers: Groupies embarress me. I feel very uncomfortable around people who like you because you're in a band. I find that a deragatory term. Some people think it's cool to be a groupie.

Pinchers: It's really weird playing at the Gothic, and after the show having people come up and ask for our autograph and stuff. It's like, they live here. Why don't they just come up and talk to us, you know? It's not that big a deal. The autograph thing is really weird.

A groupie is somebody who's into a band, in a band context. You're our biggest groupie, then, aren't you?

Pinchers: The only groupie we have is a guy named Devon. (But don't encourage him.) He's a male groupie. He wants to be in Warlock Pinchers more than anything in the world, even if he just sits up on stage. Maybe we can swing him around the crowd and let people hit him, kind of like a Devon piñata. A Devon piñata that bleeds.

Rx: I've concluded that it's impossible to do a Warlock Pinchers interview. To know the Pinchers one must go on the road with the Pinchers. You have to live it, and breathe it.

Pinchers: So what's the definition of groupie?

Rx: Well, someone who's into a group.

Pinchers: A groupie is somebody who's into a band, in a band context. You're our biggest groupie, then, aren't you?

Rx: What a concept! I'm into your stuff, and I turn other people on to it. I make no pretentions about being a critic: I'm a fan.

Pinchers: What's the difference between a fan and a groupie?

Rx: I always thought of the groupie thing as a sexual thing. But even if it's not not physical and you don't carry it out, a groupie is someone who says, "Ok, you're in a band, so I want you," but they don't want to go any further than that. They don't want to know what books you read.

Pinchers: I'd have to say I don't like groupies, then. Obviously there's nothing positive or interesting in their lifestyle, so they just have to hang around our band.

Pinchers: I think our biggest groupies are the 14-year-old guys from Westminster.

Pinchers: But they don't say, "I want to have sex with everyone in the band." It just doesn't happen. A fan is just someone who likes your music, they come to see you and they support you. And I think that's cool. Somebody who comes up to you and wants to sleep with you, but doesn't care what you do—that's stupid. They should hang out at Van Halen concerts.

SATAN'S CHEERLEADERS

Rx: Well I don't want to ask any more questions. I'm sick of being the interviewer.

Pinchers: Where did you come across this thing about all these girls wanting to be cheerleaders? Or did you just make that up?

Rx: I made it up.

Pinchers: Because she wants to be one.

Rx: I won't deny it.

Pinchers: Within the last month a lot of people have wanted to do it.

Rx: I can see why.

Pinchers: Some of them wimp out. A few of them really want to like do something. The others were told what to do; they didn't have an initiative. They're like, "Should we just stand right here?" I figure someone should just do it and go, say "yeah, I'm going to be more obnoxious than the band." I think that's the way it should be. I don't want it to be a sexist thing—I think guys should be cheerleaders, too. We wear the cheerleaders' stuff on tour. I like that, because it throws things off—so it doesn't seem like we're just displaying women.

And this concludes yet another chapter in the elusive Pinchers' bio. Stay tuned to the conscious world for more info on the most important band of the decade. And stay out of those streets.

Photo by Andrew Frey

Pinchin' it HARD!

Savatage

There I was sitting in the parking lot at Bangles, of all places, and it's been an hour and a half since my last beer, when out of nowhere a guy comes up and says, "You want some Chinese?" "Sure, you buying?" "Yeah. Get in." Well, Chinese turned out to be all the beers I could drink with the bus drivers for Savatage and Cold Sweat. Anyway, I got the interview with Savatage and went to the show. The performance was kick ass front row and Savatage played an extra half hour. Savatage is: Jon Oliva, vocals and piano; Steve 'Doc' Wacholz, cymbals and drums; Johnny Lee Middleton, bass; Criss Oliva, guitars; and Christopher Caffery, guitars and keys.

¿= Pete H.O.S.(CLOT)
J = Jon Oliva
C = Christopher Caffery

¿ How long ago did Savatage form?

J: Since 1980 we've been known as Savatage, I mean we all played in those little cover bands before that.

¿ You were originally signed on **Combat Records**, right?

J: Actually we were with a local label and **Combat** bought the rights to *Sirens* and *Dungeons Are Calling* from this local label. So in effect we weren't **Combat** recording artists. **Combat** just distributed our first two records.

¿ How did you get the deal with **Atlantic Records**?

J: They came and saw us. We did a show with a band they had on their label a long time ago, 1982-83, called Zebra. We got an opening slot to do a show with them in our home town and there just happened to be **Atlantic** people at the show. They saw the band and things just went from there.

¿ With the release of *Hall Of The Mountain King* Savatage finally had some success?

J: Oh yeah! *Hall Of The Mountain King* did pretty good for us and we did limited touring that year, too. For several different reasons *Gutter Ballet* is already ahead of that as far as its pace. It's doing real good.

C: *Hall Of The Mountain King* also had to re-establish the band. We kind of lost our identity after the last album.

J: Right, we kind of lost our identity after *Fight For The Rock*, which we call "Fight For The Nightmare." But shit happens, you know.

¿ *Fight For The Rock* was kind of light compared to some of the others.

J: It was retarded.

C: It was kind of pastel pink. Gross shades of heavy metal.

J: It was like I said: we were involved with people who got ahold of us when we were very young and they had this wild conception of what we were gonna be. Contracts are contracts.

¿ I really liked *Sirens*.

J: *Sirens* is one of my favorites. *Sirens*, *Power Of The Night*, and I like *Hall Of The Mountain King* a lot, too.

¿ Chris, when did you join the band?

J: When did you come around? About a year ago?

C: Yeah! Actually closer to a year and a half.

J: Close to a year and a half ago we got him and he's very nice. We got him for the live sound.

¿ For the double guitar stuff?

J: Well, you know we needed another sense of humor, we were getting tired of the same four old faces and we needed someone new to pick on. Now we've got him but we've come to find out that he just gets drunk every night. So when we pick on him it doesn't matter because he just reverses it and picks on everybody else.

¿ Jon, don't you play guitar?

J: Yeah, I play, not in the band though. Criss, my brother, was always the guitar player. I jam and I write on guitar, but I don't play on stage. He won't let me.

¿ What's next for Savatage?

J: Well, we got the new video coming out for "When The Crowds Are Gone." That will be out in two weeks. We're recording a live album on June 28 at the Palace in L.A. We're hopefully going to get that out around Thanksgiving. And we're gonna keep touring, we're on the road indefinitely so we'll see what happens.

¿ Are you going to do a video for "Thorazine Shuffle?"

J: You never know, I mean it really depends on what happens with the record. If the record takes off and does real well, we'll probably do some more videos. For right now we did "Gutter Ballet" and we got "When The Crowds are Gone" and we're hoping "Crowds" is gonna get us to that point where we can open up and do some other stuff.

C: It's kind of a difficult scene right now because you're either picking up the headline/sell-out arenas or you're gonna tour clubs.

J: The whole touring business has changed, if you're not super huge like Motley Crue or Def Leppard this is where you're at.

¿ I'm not much for Crue or Leppard.

J: But you can't argue with the numbers, they're huge. I personally don't care for the music either, but you can't deny the fact that they're selling out 20,000 seat arenas every night. So someone out there likes them. That's how I look at it. That's the business. And MTV, they push it. If you stick something in front of someone's face enough, whether it's good or bad, they're gonna buy it because everyone is buying it. And MTV, it's like if you have that in and you have that connection and you're getting your shit out there in front of people, people are gonna buy it.

¿ You guys got your video out quite a bit before your record.

C: Yeah, but we really didn't get any airplay except on Headbangers Ball.

J: We only got Headbangers Ball play and that doesn't sell records. Headbangers Ball helps, but Headbangers Ball doesn't sell records. Daytime play, afternoon play and evening play all during the week does, 'cause that's when all the kids are home, not on the weekend. Everyone's out getting fucking wasted, but during the week when they're sitting home with nothing to do, sitting in their room or doing homework, they're watching MTV. That's the whole thing, you've got to get on the prime time. I know bands that have been on Headbangers Ball for months and sold 30,000 records and that's nothing. And you get a band like Skid Row who's on Headbangers Ball and 2 o'clock, 5 o'clock and 7 o'clock and they've sold 2 million records. So it's like MTV is directing a certain amount of what is going on.

¿ MTV needs to play more heavy metal during the day.

J: Oh, I agree 100%.

¿ At least you're starting to get some credit after six albums.

J: Yeah we are, it was a long road. We really only had two albums that were done and put out the right way. The album before that was a joke. On the first album for **Atlantic** ,*Power Of The Night*, we were with bozo the clown management. It was just so fucked up and then right in the middle of that album we hooked that manager up with two other managers who turned out to be crooks. They started destroying our career for the next record. So we feel like we've only done two real albums. The first two albums, *Sirens* and *Dungeons*, were only available in limited quantities. And the other two albums were completely fucked up. *Hall Of The Mountain King* came out and it had something behind it, some press and a good tour and this one's come out and we've got two good videos. So, after two albums that were done the right way, we're getting recognition and we don't really even count the other four.

Photo by Andrew Frey

Jon Oliva

¿ I've heard that your first two albums are out on disc?

J: They've been out for about a year.

C: *Power and Fight* will be out in about a week.

¿ Killer.

¿ So who does the writing?

J: On the old stuff me, my brother and the producer did the writing, and now we have four cooks in the kitchen. I'm looking forward to the next studio album. It should be classic.

C: They're all classic, just some more than others.

¿ So where is your favorite place to play?

J: Our favorite place? Dallas, San Francisco.

C: I'd like to play Florida. I like playing New York, I grew up there.

¿ What was your worst gig?

C: Austin.

J: That was definitely our worst gig. I was out to lunch.

¿ What was your best gig?

C: Baltimore.

J: Studio One was classic. Dallas was really good, we did two shows there. The first show we did in Dallas was really happening. You know, you get your off nights here and there, but once you get up on stage and get crankin' for that hour and twenty minutes you just forget about everything. Most of the time everything clicks, but once in a while you get one guy who's sick or a little off.

C: Or a little fucked up.

J: Or laying in a bathtub full of blood and stuff. The show tends to be a little weaker than normal. But that show in Austin was definitely one of our worst. Chris didn't even show up he was sleeping in a bath tub and I walked out on stage and fell down!

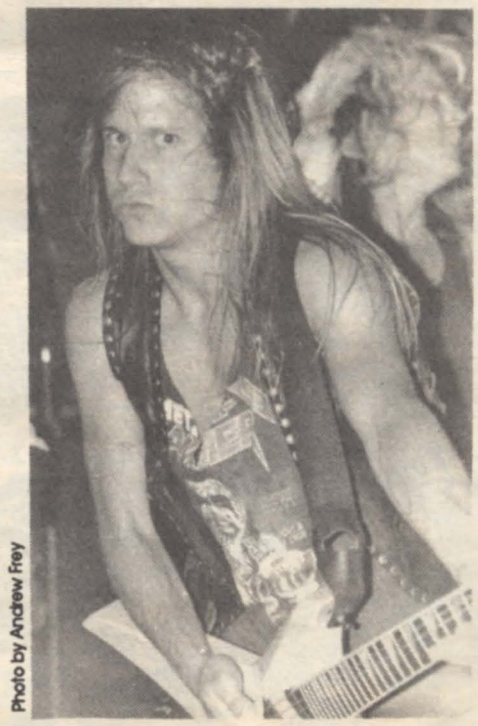

Photo by Andrew Frey

Christopher Caffery

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RUDE

Finding a band in Denver that plays good ol' rock and roll is hard enough, but finding one that plays their own originals is even harder. Rude is such a band. Not just a bunch of guys playing 70's and 80's type rock and roll, but four determined musicians playing a 90's style of rock that was influenced by the two previous decades.

A Rude show seems different than most sets served up by local area bands. The songs sound professional, the instruments top of the line, and the band definitely has the attitude down. Rude wants Denver to not only *know* who they are, but to come on out to one of their shows so they can *prove* how good they are.

The band is currently working on new material, promo tapes, and even videos. Lewd, rude, and cowabunga dude, these guys are no cartoon.

¿ = Bradley (CLOT)
M = Matthew Lynn (Vocals)
R = Rob Cabansag (Bass)
A = Adam Whittaker (Guitar)
T = Trey Cobb (Drums)

¿ Where did the name Rude come from?

R: Royal Ushers of the Devil's Embassy! No, not really.

¿ Do you like any of the bands in Denver?

A: Let me put it this way, there are some good players out there.

R: Yeah, and the only four who count are in this room.

¿ Who writes the lyrics and where does the inspiration come from?

R: The riffs come from God to Adam to you. Matt does all the cheesy lyrics.

M: They're not cheesy!

R: Yeah, and the inspiration comes from the waist down. The older bands write songs to sell records, okay, they're the flash-in-the-pans. You know, the Bon Jovi's, the Skid Row's. We want to do timeless classics, that's what it's all about.

¿ How about influences?

T: I influence myself. Maybe Buddy Rich.

R: Alcohol! Oh, like Geddy Lee, Eddie Van Halen.

¿ Where do you see the band going in the next few years?

R: We're just going to tour and tour and tour. We are the people's band. We're one of those bands in it for the most entertainment value for your dollar. When people come and see us they're going to get more entertainment for their dollar than if they go see your average Joe Shmoe band.

¿ What do you do when someone says that you look like every other band in Denver?

T: Come check us out.

A: First of all, we can play. Second, we write good tunes. Third, we look good and you can talk to us.

R: We don't have pretty, perfect hair and bad attitudes.

M: What makes us different is this: most shows you go to in town you can walk out not really remembering any one song but more like one forty-five minute song. You can leave our shows humming at least half of the songs you heard. You leave other shows humming nothing, it all sounds like L.A. Guns anyway.

¿ What are your songs about? Do you get political?

R: We are not even political. We're all in our early twenties. Basically, we sing about two things: drinking and fucking, and usually in that order.

M: We're a rock and roll band and that's all about fun. Who wants to go all day, forty hours a week, hate their job, hate their girl, and go throw down their money and get depressed?

¿ So you're a good-time bar band?

M: We're the ultimate good-time bar band!

¿ What do you think of censorship?

R: I don't need some housewife telling me I can't do a song about getting laid in the back seat of a car when that's probably how she lost it in the first place.

¿ How do you think other bands perceive you?

A: We kind of have this reputation of being major assholes. But no one ever comes and talks to us. And some bands you can't even talk to. You go up to them and ask them about what kind of gear they're using and they look at you like "fuck you, get outta my face." Now that's being an asshole.

¿ What do you think is the matter with the Denver music scene?

M: Denver's a cover town, and it's hard to get people to come out and see shows. That and few bars let original local bands play.

¿ Back to the band's sound. Describe it.

M: We don't sound like anybody.

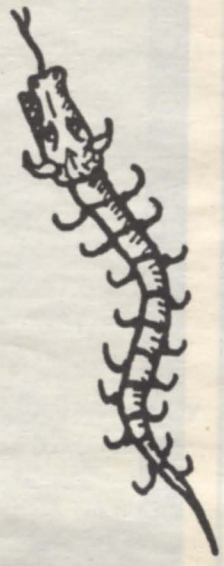
A: I have never stole someone's licks in my life. I think I'm the most aggressive player in this field, and I'm the loudest!

M: He is.

¿ Anything else you'd like to add?

A: I want to thank Steve Merchant of the Guitar Merchants. I break shit constantly and blow shit up and he bails my ass out.

Photo by Bradley Ryan



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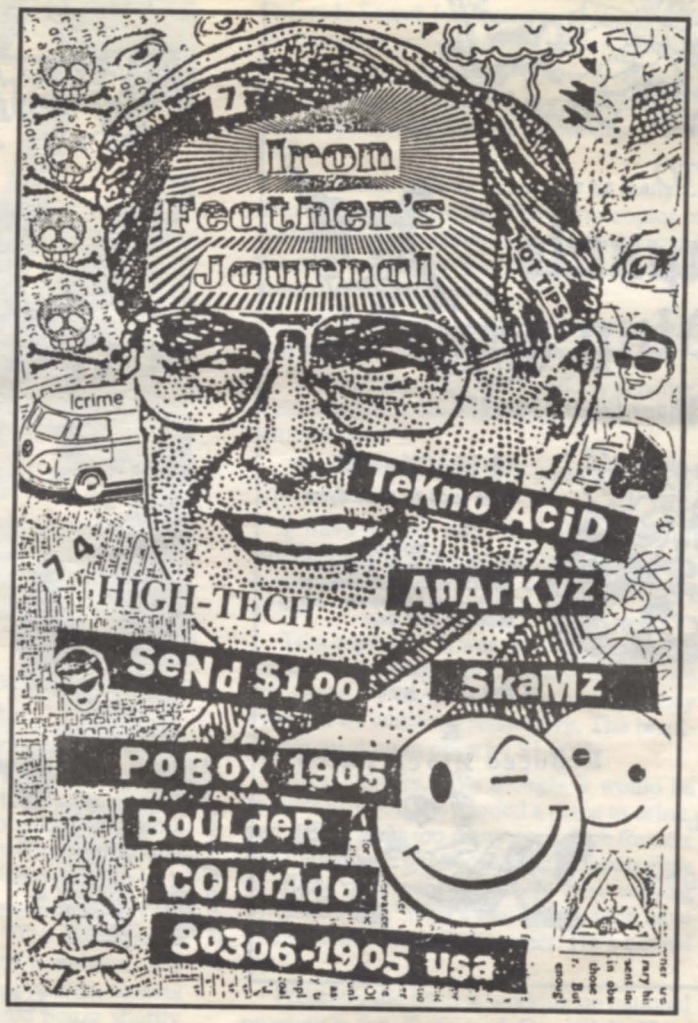

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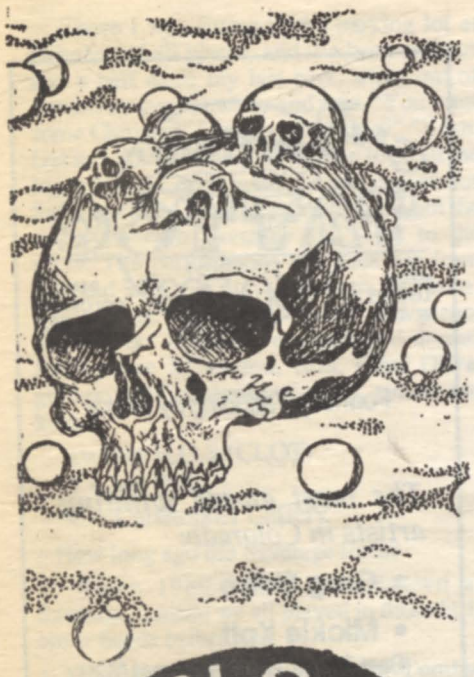

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Anathema: A curse; one that is intensely disliked.

Anathema was born in the year 1450 a.d. in a small village in southern Mexico. An evil priest had been cast out of his tribe because he caused an earthquake that killed the chief's daughter. He was the first to be given the title "anathema". From this time forth, he wandered the land disrupting communities, and wreaking havoc on those that stood in his way. When he died, the curse lived on. Many people throughout the ages have been cursed with this title. It has taken on many forms since then. Early in the 1600s, the curse belonged to a group of vandals that went around vomiting on the doorsteps of the rich. The 1800s produced a disease that when contracted, would make the victim a virtual "lightning rod" for any passing spirits. Priests would come and try to cast out the anathema. When they did, it would be forced to find another, more willing victim.

This century has produced a quartet of beings who collectively accept the curse, and have simply called themselves Anathema. The curse is now able to reach out to more people, through the music of the band. The spirit of anathema has inspired the band to write the most horrifyingly brutal music possible. To the surprise of all, people actually have come to accept and enjoy the music that it has created. Anathema is definitely not for everybody. If you are allergic to Anathema, the effects can be devastating.

It is estimated that 9 out of 10 babies that are allergic to anathema, will die within hours of hearing an Anathema recording. A man in southern Greece reportedly broke out in a cold sweat and started regurgitating cold turkey after listening to "The Trauma Never Ends." Two twenty-year-olds in northern Wyoming wrote and told a horrific story about how they were listening to the *Knife and Gun Club* when a chill crept through the house. Doors slammed, glasses broke. While listening to "Death Toll," each of the youngsters said they experienced several traumatic hallucinations of themselves being buried alive, crushed under a building....

With a history like that, I knew this was a band worth checking out. I had heard terrifying stories of the band's practice room. People had told me about how they had entered, and didn't remember leaving, but ended up at home in the morning, often with strange writing all over their bodies....

Did this mean that some outside force had caused these writings? I knew I would have to brave the cold findings of the Anathema band space sooner or later to do the interview with them, but I didn't know if I was ready yet. I decided to experience the recording before I had to face the accursed group in action. I popped the *Knife and Gun Club* into my tape deck. As soon as the music began, a dull thumping started in my chest, near my heart. As "Cor-0" began, the pounding subsided, only to be replaced by a different strange sensation. It felt like someone was pouring ice water directly into my veins. "Geritol Politics" began, and the problem persisted. A cold sweat broke out on my forehead and my touch grew clammy and shaky. I finally gave in and pulled the cluster of grapes from beneath my arm.

After listening to the tape, I felt ready. I made the appointment, got directions, and met with Tom, the band's bassist. As we

Photo by Andrew Frey

Jeff Harmsen

ANATHEMA

Stinky, Drunk and Ugly

By Andrew Frey

stumbled into the practice space, we were greeted by alcohol, pizza, and the thunderous noise that I new could only be the rest of the band at work....

The present day Anathema was formed around Turkey Day of 1987. Jeff Harmsen, and Tom Clenin were the first to greet the curse with open arms. The rest of the band followed.

From early on, Anathema has utilized the underground scene to its fullest. Jeff has been into tape trading for quite some time, and when he traded a recording of an early practice with no drums, he received a request for a demo from a fan in France.

A demo they want, a demo they get. In February 1988, the first actual studio produced demo was done. This was the now-legendary "The Trauma Never Ends." It was recorded while Anathema was sporting the local heroes "Robin Lucifer Black Stole Heavens" (presently with Psychonaut, and as Jeff says, "formerly with Satan's Toast... Oh excuse my slanderous remarks, I meant Satan's Ghost") and Dave Parloto, plus the founding members, Tom and Jeff.

The demo received worldwide mail and managed to win the Z-Rock "Blistering Leads Contest" in the fall of '88. This resulted in national airplay on the radio station for several months. Oh, the days when Z-Rock was worth a shit....

This, along with good local promotion, helped Anathema sell a couple hundred of the first demos. It also got the band a good following in the underground.

Things were going great...or were they? Locally, the tape was selling well, but the band was experiencing some line-up changes. At the time of the "Blistering Leads" contest, only Tom and Jeff remained with the band. After the demo was out on the streets, it took them over six months before they played their first gig.

In the months that followed, Anathema played several local gigs, and a couple out of state ones. Line-up changes were constant. Says Tom, "We went through enough members to start another band and a shitty comedy group."

Time and members pass, but it isn't until after 600 cases of cheap beer, 275 bottles of Seagram's, and 128 pizzas were consumed that the band released their second demo entitled, "Knife and Gun Club. The time was February, 1990.

This demo was recorded as a three piece. The band liked the heavier sound that the second guitarist added, but after a bloody parting of company with the last guitarist, they were being very selective.

A couple months after the demo was out, Anathema finally found the guitarist they were looking for. They found Mike McFarlan. This brings us up to the present.

The anathema curse bearers of today are Jeff Harmsen on lead guitar, Mike McFarlan on lead and rhythm guitar, Tom Clenin on bass and vocals, and Bob Kay on drums.

Bob was unable to attend the interview session because he "Got a Fuckin' DUI" and then got caught driving under suspension. He was sentenced to the "Yo Crispy Blowcefus In Home Suspension Unit." Not a fun experience for anyone.

For some strange reason, Anathema seems to be the retiring home for Legion of Death guitarists. Both Jeff and Mike are old members. When I asked Mike what comments he had about his old band he replied, "LOD's been done; Anathema has a lot better perspective and future."

I had to ask Jeff about his job. He works at Denver General Hospital as a health technician. One day he may achieve the status of "paramedic." Even though he is immersed in medical terms, concepts and philosophies, it doesn't affect his writing in the band. He says he "tries not to write anything medical." I really believe that when in the next sentance he is rapping about "his hands upon his nuts, and that fake dick up his butt."

Photo by Andrew Frey

Mike McFarlan

Anathema is big on promotion, and one of the newest promotions for the Knife and Gun Club is the banner. Yes, this is the already infamous banner that Bob puked on before they had even had it for twenty-four hours! You may see it at the next show you go to.

The band has several mascots also. Tom explains their formation. "The drunkard is basically Jeff in the form of a skeleton. Jeff created Buzz; the smiley face with the crosses and the bullet hole. I created Scuzz shortly before *Knife and Gun Club* came out. People love it."

The band seems to have taken a liking to Colorado Sound. In September the band plans to do another recording, this time with Mike.

"It's gonna have the godly production. We're gonna go back in–same studio, but more cash and much more preparation," adds Jeff.

Anathema tries to videotape as many of their shows as possible. They give copies of the tapes to a friend that video trades it around the world. Maybe you've seen an underground Anathema video....

Anathema has a unique philosophy about how publicity should be handled.

"We've found that bad publicity is better. It turns more heads than all the good stuff," remarks Jeff.

"But we never get any good publicity," Tom adds.

I have heard and read things about Anathema, and more specifically Mr. Clenin concerning the Music Fair. I had to know the scoop.

Tom explains. "It was more like the music unfair. We paid too much money for what we got, cause we didn't have the money. They even got us while we were there. The brautwersts went up in price by $1.00!"

Jeff continues, "We thought it would be something cool. We needed a place to drink, and the park has too many cops. Bob found a bed underneath our booth table, in plain view of all the people. Major labels were coming by and asking "Who's that?" and we'd have to tell them, "It's our drummer. He's passed out."

Presently the band is working on national promotion for *Knife and Gun Club*. They hope to regain the past underground following and recruit more. Who knows, they may even come across some sort of record deal. For Anathema, the ultimate label to get signed to is Earache. Time will tell, but the label has definitely had an affect on the band. Jeff emphasizes, "They've just turned us into animals that want to get signed to Earache, Digby Pearson if you're listening."

Anathema has played out of state several times, and hopes to do so in the future, but they do realize Denver is their home.

"The Denver Scene is killer," states Tom. "Everyone is doing their part. Although a lot of people may think I go about things the wrong way as far as promoting our band and supporting other bands. I just like to make myself known and our band is definitely known."

Jeff adds, "We're either liked or hated."

"Cut us down all you want. We don't care."

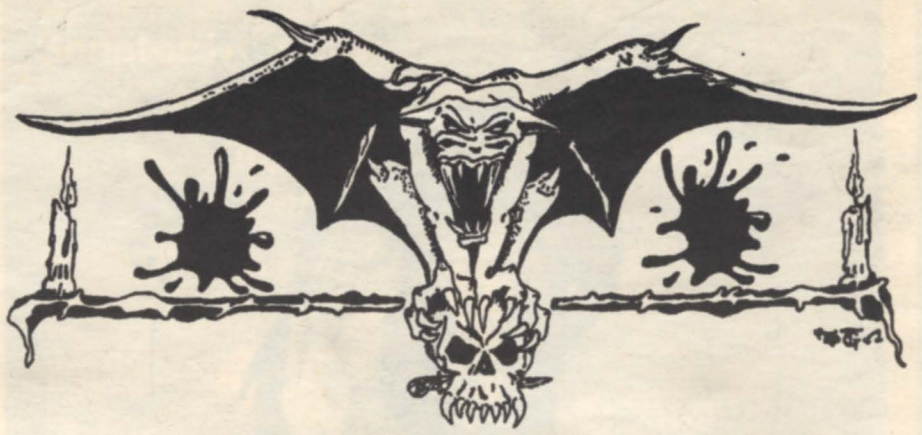
"We could care less about what anybody says."

Photo by Andrew Frey

Bob Kay

Photo by Andrew Frey

Tom Clenin



Album and Demo Reviews

(With Added Words of Wisdom)

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Limit Zero Productions, Inc.
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Jello Biafra with D.O.A.

Last Scream of the Missing Neighbors

The title refers to these artists' worries about an American police state: "Embrace the red, white and blue reich," they chant at the end. Set against D.O.A.'s power chords, short surfer riffs and grungecore are Jello Biafra's manic singing and thoughts: Encapsulated little stories about giving guns and authority to those who least deserve it, about losing American traditions. A one-time Boulder native, Biafra rails on "That's Progress:" "The hills we used to roam/Now they're privately owned/And scarred with cheesy suburbs and cement."

Some of the material (e.g. Berlin Walls, Contras) makes this 1989 disc seem dated. And Biafra, to his detriment, can hit on a subject and repeatedly flagellate the dead horse (I never was a big Dead Kennedys' fan). But he sounds great set against D.O.A.'s power riffing. And this comes off a stirring document of its time—something I don't believe Biafra's pre-obscenity trial achieved. "That's Progress," "Power is Boring" and the fourteen-minute(!) Side Two "Full Metal Jackoff" are winners. Why, though, the Animals' (or is it Blue Oyster Cult's?) cover, "We Gotta Get Out Of This Place?" Anyway, I'm gone. —Gregory

Alternative Tentacles
P.O. Box 11458
San Francisco, CA 94101

Photo by Andrew Frey

dead horse

90 demo

Another small morsel of music from this unique horsecore outfit. Here we have five songs, each a new frontier into the land of the rotting carcass band. All of the songs have enough timing changes and grind parts to keep even the most persnickety music connoisseur entertained. Buy dead horse so you can be the first one in your neighborhood to ride your very own dead horse demo!
—Andrew

dead horse
P.O. Box 262741
Houston, TX 77207

Entombed

Left Hand Path

Hey all you sick mutated twisted grinders, how's it going? Like shit probably if you haven't got the latest **Earache** release by Entombed. And if you do have it, you'll agree that it's one of the heaviest yet or I'll eat my whole **Earache** CD collection. Entombed devastates my ear drums with their relentless power chords and brutal double bass. The title track "Left Hand Path" is fucking bad. Some other songs that stand out are "Morbid Devourment," "Supposed To Rot," "Revel In Flesh," and "Abnormally Deceased." If you get the CD then you'll be happy to find two bonus tracks from Nihilist (some Entombed members were previously in Nihilist). But if you know about Nihilist then you know most of the songs on *Left Hand Path* are Nihilist songs. Entombed's melodic style of death grind is definitely original. I recommend this LP highly because it's got some of the lowest, grindiest chords with the brutalist death vocals ever, so get it—ultra melodic death grind.
—Tom

Earache Records
P.O. Box 144 NG3,4GE
London, England

Satan kissed my dog. And then my pet hamster Woody screamed out in terror and said, "Holy shit, the curtains are smoking!"

Agony Column

Brave Words & Bloody Knuckles

This is a rather strange mixture of songs. They range from being grungy blues to crunchy, punk influenced Texan obscurity. And it's all topped off by a great cover of Mississippi Queen! —Andrew

Big Chief Records
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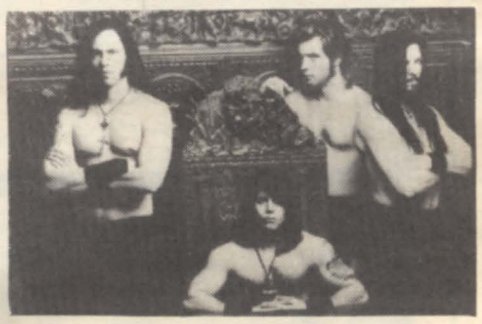

Danzig

Danzig 2: Lucifuge

If you're hardcore on Glenn Danzig you'll have to get this, but warning: If you have Danzig's first album, you're going to be disappointed. There's a lot of self-imitation on the new album; the only thing really different is the heavy, "I-was-born-in-the-dirt" blues tunes, a la Elvis or Jim Morrison. For different Danzig material, better to check out old Misfits, Samhain or the "Less Than Zero" soundtrack. Glenn wrote and performs the title track, and he also wrote "Life Fades Away," which is sung by Roy Orbison. Slayer's cover of "In-A-Gadda-Da-Vida" is a bonus. —Rx

Def American
9157 Sunset Blvd.
Los Angeles, CA 90069

Scared, bored, and confused, the child shoved the stick up his nose.

Honest Ingin

Rotten

I usually have a hard time reviewing local band's material when I haven't seen their show live—it just gives me a better feel for what the band and the music is all about. But sight unseen, I am truly eager to see Honest Ingin live after listening to this superior tape. My favorites include (especially) "You Know It," "Say Goodnight," and "My Blue Skies." I do think that Side One is a bit stronger than Side Two, though. I'm making my favorable judgement of *Rotten* based upon the sound of the music and the chorus' mostly, since the tape doesn't include the lyrics. However I'd love to read the words behind the melodies so I can get a better idea of where these guys are coming from, but I don't detect any heavy T&A lyrics here.

I'm not sure how Honest Ingin classifies their music, but I'd say it's energetic, catchy, gritty, hard heavy metal. The hooks in the songs stay with you without hitting the overkill stage. *Rotten* even managed to impress CLOT's own grindcore and thrash enthusiasts, which is fairly difficult to do. Honest Ingin's talent and effort really shine through on *Rotten*. —Ann

Honest Ingin
1661 Xavier St.
Denver, CO 80204

Harter Attack

Human Hell

No bullshitting here. Relentless in-your-face thrash with Motorhead style vocals. The music is heavy and has good breaks, but the lyrics lack a certain depth that I appreciate. Good subjects, bad portrayal. Produced by Glenn Evans from Nuclear Assault.
—Andrew

I.R.S.
3939 Landershim Blvd.
Universal City, CA 91604

CLOTs are cheaper by the bypass

Tourniquet

Stop The Bleeding

This one was split down the middle. I liked about four of the tracks, but the other six kinda irritated me. The first tune, "The Test for Leprosy" stands out in my memory because of the interesting vocals. Other tunes of interest include "Tears of Korah", "Somnambulism", and "Harlot Widow and the Virgin Bride". The lead vocals (which either are very subtle or not on the four songs I like) ironically sound like a forming King Diamond. You get some good and some bad with this religious outfit. —Andrew

Intense Records
P.O. Box 28450
Santa Ana, CA 92799

Chastain

For Those Who Dare

The female vocalist on *For Those Who Dare* really sounds rough, tough, and ready to stand up her vocal ability against the best of powerhouse male screamers. I've never heard a woman do such a mean job of booming, gritty singing. The music on *For Those Who Dare* hits hard and fast and completely surrounds the listener with a barricade of heaviness. The material, though, all sounds similar which is a disappointment, and the cover of Heart's "Barracuda" musically kicks but the vocals are overdone and remind me too much of the infamous, yet annoying, Grim Reaper shrills.
—Troy

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CryWolf
First Attack

The music on this tape is energetic country rock. I couldn't help but notice the similarity between *First Attack* and *Jealousy*, an album put out a few years back by The Nitty Gritty Dirt Band. I happen to dig country and I especially like that particular effort by the Dirt Band. Country Rock bands are a kick to see live, and after hearing *First Attack* I would definitely pay to see a CryWolf show. However I do think that the vocals and the guitars need to be more prominent on this recording—they're hushed away into the background, leaving a booming rhythm section to take priority. Everything else on the tape sounds very polished and professional. If you like rockin' country tunes, this is the tape for you! —Ann

CryWolf: (316) 945-0736

Revolting Cocks
Beers, Steers + Queers

Or maybe they were really thinking about alcohol, animals & assholes... Who knows! I really wish there were some lyrics with this. Of course anything this industrially obscure probably wouldn't make any correlative sense anyway. I was hoping for something pretty fast when I first popped this puppy in (because of the Ministry influences), but found instead medium tempo, interesting industrial based music. My favorite cuts are "(Let's Get) Physical," which is a very slight take-off of the wretched exercise song, the title track, and "Something Wonderful." And as far as I'm concerned, the final track, "(Let's Talk) Physical," is only good for tape filler and some kind of human torture.
—Andrew

Wax Trax!
1659 N. Daman Ave.
Chicago, IL 60647

Suicidal Tendencies
Lights...Camera...Revolution

Suicidal vocalist/lyricist Mike Muir recently said he doesn't care if he never makes another record, because this is the album he wanted to do, and bless his heart for getting it done. The lyrics are brutal and screaming with pain: If you're even subhuman, "Alone" and "Emotion No. 13" will make you weep. "You Can't Bring Me Down" and "Lovely" showcase Suicidal's gift for melodic hooks amid angry thrash and cynical, intelligent lyrics. They get into the funk thing on "Send Me Your Money," a "televangelists suck" song done from the Suicidal point of view, and "Go'N Breakdown" is an example of the sort of gang-violence anthem that is making promoters afraid to book this great American band. I recommend it highly. —Rx

Epic/CBS
666 Fifth Ave.
New York, NY 10101

The huge caustic grin erupted into a large water moccasin.

Alice Donut

If you see this lying around somewhere, pick it up. The cover of My Boyfriend's Back is definitely worth it. Best damn version I've ever heard. As for demonologist, it's a good song, but I really didn't get to listen to it as much as I would have liked to. I just couldn't get enough of My Boyfriend's Back. I'm serious! You just have to hear it to understand. —Eric

Alternative Tentacles
P.O. Box 11458
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24-7 Spyz
Gumbo Millennium

They're back with a heavy, melodic, soulful album, and I like it. 24-7 Spyz kick ass with *Gumbo Millennium*—it's different, but I'm sure some of you CLOT readers will dig it. The songs I like are "Death Style," "New Superhero Worship," and a killer heavy instrumental called "John Connelly's Theory." This band likes pushing equality, peace, and a positive attitude and it's time people start listening to their message and what better way to do that than to go out and buy *Gumbo Millennium*. By the way, I don't like "Spyz On Piano" but you might! —Tom

In-Effect
187-07 Henderson Ave.
Hollis, NY 11423

Drop Hammer
Electric Skies

This single kind of caught me off guard. I really didn't expect to like it at all, but "Electric Skies" rips. Killer guitar riffs make this really just a good song all the way around. "Roses in the Wind" is also a really good song, but definitely not my style. Soft acoustic guitar without any edge at all to it, but it is a good song. Who knows, someday you might hear it on a local radio station if you get my drift —Eric

Red Decibel
2541 Nicollet Ave. S.
Minneapolis, MN 55404

No Fraud
Cheezier Than Thou

I know everyone out there will agree that there's no one cheesier than me, but No Fraud from Venice, Florida definitely challenges that. Their latest release *Cheezier Than Thou* possess their very own brand of speed skatecore. I personally like the songs "Search," "Smoke The Bone," and "Feed Me"—they're aggressive, fast, and full of feeling (and I don't mean cheese filling). So if you think it's easy being cheesy, then buy or trade this tape. And like the band says, "Just because we're from America does not mean we agree with the policies or actions of this government." Enjoy the sounds! —Tom

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Baton Rouge
Shake Your Soul

I've listened to this tape several times, and I don't remember any song in particular except for the radio-worn "Walks Like A Woman." None of the songs reach out and grab you, ya know? I actually like "Walk Like A Woman," but I'm not sure if I like it because it's the one exceptional song on the album or just because my mind has been brainwashed by heavy rotation. Sure, *Shake Your Soul* is a rockin' tape, but it's rockin' *background* music for the most part. My money says that BR will be thrown into that vast purgatory where all one-hit-wonder bands eventually end up. If you dig "Walk Like A Woman" just buy the single. —Ann

Atlantic Records
75 Rockefeller Plaza
New York, NY 10019

Forbidden
Twist Into Form

Finally! The long awaited second album from this Frisco band. The music still has that edge to it, but the vocals are above all. Russ seems to have things under total vocal control. Quiet, dynamic, melodic background vocals blending into the rougher sounding verse areas. Overall a good album, but I don't think it will make it to the classic shelf next to the first album. —Andrew

Combat
187-07 Henderson Ave.
Hollis, NY 11423

Violence breeds abomination.

Choosey Mothers
Home-Made Jam

This eleven song tape played as loud as possible features the Choosies at their best. The music is fast and steady. Songs "1-2 I've Gotta Crush On You" and "Bang, Bang" have that fun, energetic rhythm and the lyrical wit of the Ramones. Other songs like "Food Stamps" and "DUI" rediscover that tight, raw, thrashing beat of the "old" Clash. What makes this tape exceptional is the humorous lyrics like in "Trash TV" and the splendor of local color in "Drunk On Broadway." These three guys put out a womping sound that establishes them as one of Denver's better "roots punk" sounding bands, and at $5 this tape is a deal. —Ken

Choosey Mothers
1631 Emerson St.
Denver, CO 80218

Cryptic Slaughter
Speak Your Peace

Puttin' the cryptic back in the slaughter! This album really shows the progression of the band. A lot of dischordy, industrial thrash type stuff. Catchy riffs and interesting tempos. Slower than old Cryptic, but still worth a listen. —Andrew

Metal Blade Records
18653 Ventura Blvd., Suite 311
Tarzana, CA 91356

Primus
Frizzle Fry

I guess some people have all the luck. It seems Les Claypool has found those other strings (and thereby tones and effects) that most bass players seem to be lacking. Nothing too special about this band...unless you want to consider them industry changers, gods, or chihuahuas. This is really one of the strongest efforts into the realm of thrash/funk crossover. And if you think this album is one step beyond, wait till they re-release *Suck On This*, and/or you see them live! —Andrew

Caroline Records
114 W. 26th St.
New York, NY 10001

Villain
None For The Living

Any local band that has it together enough to put the time, effort and money into making a full album deserves recognition. Villain obviously worked long and hard on this project, and I think that the band itself is talented and produces a tight, jammin' sound, but the vocals do nothing for me. The musicians seem to know their stuff, but the material comes across as pretty weak. I don't hear anything outstanding on this tape; everything is fairly one dimensional. I did get a good laugh out of "Hot Rod Mama" (can you believe that title?)—I thought comparing cars to women went out of style back in the '70s. Villain is a talented band that needs some vocal refinement and new lyrical themes. —Ann

Villain (303) 760-4234

Happiness is suspended somewhere between a piece of rye bread and the slab of granite that you're buried beneath.

Artillery
By Inheritance

Artillery, with their only evolution in three years, comes back to assault you with a sound reminiscent of there *Terror Squad* LP. The group has returned with a vengeance to capture their earlier sound, refined and more technical. This slab of inyl has got the balls and grind of the old band with the innovation of a few years more experience. A definite way to shrink your ego! —Jeff

Roadrunner Records
225 Lafayette St.
Suite 709
New York, NY 10019

Acid Pigs
Demo

I like this four song demo, however, I don't find it especially better than any other fast, thrash Denver outfit. The songs, particularly "White Lie" are nice and hard and well put together, but there is nothing here that rises to the top of the local crop, at least not yet. I'd like to see the Acid Pigs live and hear some more of their material because they do seem to possess real potential to evolve into an outstanding band. —Troy

Acid Pigs
7863 Everett Way
Arvada, CO 80005

Rest In Pieces
Under My Skin

Musically: Heavy (and only a three-piece!) hardcore rap with a punk-rock feel and a definite metallic element. Lyrically: Street action interspersed with Higher Questions and a tone of positive anger; Vocalist A. Majidi not only has a way with words, but handles drum duties as well. Visually: Pushead. Need I say more? —Rx

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Dimensional Depth Perception

Or F.U.C.T. for short. Country my ass, these boys from Nashville shred. I dunno if you'll believe it, but this has a really funky feel to it. Funk orientated death metal....It'll leave ya panting for more! —Andrew

Carlyle Records, Inc.
1217 16th Ave. S.
Nashville, Tennessee 37212

Take me to the place where smiles are broken and chips are curdled.

Desecrator

When we got this tape it was postmarked from Wyoming of all places. I thought all they had in Wyoming was red necks and antelope. Boy was I ever wrong. This four piece which hails from various places in Wyoming fuckin shreds. This tape just screams to be played at deafening volumes. "A Mind is a Terrible Thing" is definitely my favorite. Maybe this little note will inspire some of you out there with bands that are just getting it together. The demo was made in the drummers basement in about 6 hours and it only cost them 20 bucks, including the meal at the mexican fast food restaurant. With their own unique cross between thrash and grindcore, hopefully they will be rippin their way across Colorado soon. If you ever lay your eyes on a flyer with Desecrator on it, go check 'em out. I'll be there. —Eric

Desecrator
c/o John Brown
88 Andover Dr.
Cheyenne, WY 82001

To the mad terror and stunning suprise of all, Horace had a chimpanze protruding from his navel.

This Is My Donut

Colorado Krew III

Bob Medina of Donut Crew is at it again, this time with a two-EP compilation that proves Colorado's alternative underground is healthier than ever. From the grungy garage punk of the Fluid's "Don't Wanna Play" to the melodic hardcore of Acid Pigs' "White Lie" to the kung-fu-hip-hop brat-rap of the Warlock Pinchers' "Confrontation Yeah! Yeah!" this set provides a comprehensive (and affordable, at only $5) sampling of eight of the area's finest original groups. Also included are selections from Keep In Mind, Dogbite (Hi John!), Again, and the incomparable Jux County. This is a limited-edition pressing, so don't delay: This is essential stuff. —Rx

Donut Crew
627 S. Oswego Ct.
Aurora, CO 80012

Exodus

Impact is Imminent

Still puttin out that brutal thrash. If you liked the last one, you'll dig on this one too. Cuts you'll be hearing (if you havn't already) include "A.W.O.L.", "The Lunatic Parade", and "Thrash Under Pressure". Nothing new really, just good ol' Exodus! —Andrew

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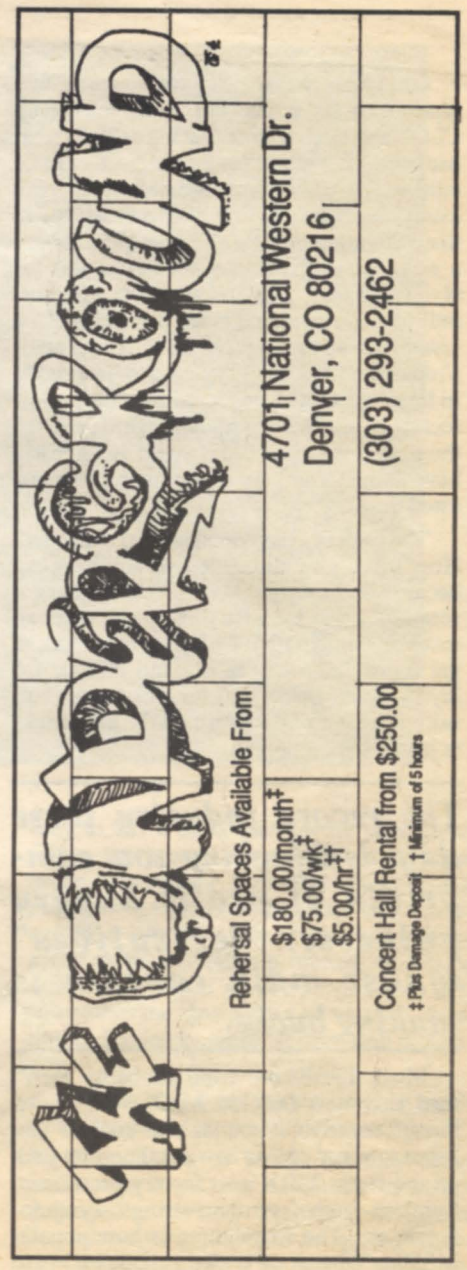

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Orchestration Observation

Attack Of The Morality Zealots

By Frank Roncalio

OKAY, so you might have noticed a few typos in my last article, but before you call up CLOT and bitch about it, let me explain what happened. It was not Andrew's fault, or mine either. The errors were caused by a freak astral alignment where Jupiter was directly in line with that one ugly star, thereby creating a surge of stellar power that exceeded the Nyquist rating of the inverse gravitational pull of the moon, and since the moon has a lower fluxivity rating than Earth, this caused a magnetic field that happened to be directly in line with CLOT headquarters, thereby affecting Andrew's computer, which caused the scrambled text. And if you believe that, I have some swamp land you might be interested in.

The truth is, I have no idea what happened. Hopefully you didn't blow anything up because of the errors. The main thing that got scrambled was the idea of using an external mixer in combination with your four-track to get more control over EQ and effects, for laying down tracks and for mixdown. 'Nuf said. The best way to learn all the little tricks is just to experiment.

The record industry these days is a fucking zoo, comprised of profit hungry polyester "executives" whose main concern is making bucks.

Most thrash/core band probably aren't into this new-fangled MIDI stuff, even though some of it sounds real cool. If you listen to some of this new synthno-pop junk on the radio, MIDI gear is very prominent. Synthno-drums, synthno-strings, synthno-horns, etc. The worst thing is how popular MIDI is. What good is all this junk, except to put legitimate musicians out of work? To allow half-assed, musically ignorant computer geeks to pollute the market? I hate to be negative, but here's what I see happening: More people are putting out records using fancy synths, digital recording, etc., so the public gets more accustomed to that sound. The record companies and various other profiteers begin to demand that new artists make use of all this expensive technology. The public then gets even more accustomed to hearing that sound. Studio rates soar sky high to pay for all the fancy equipment. Then the records get more expensive to produce. The record dudes who demand this level of quality may be willing to pay the higher studio bills, but then that cost eats hell out of the band's already minuscule royalties. The poor band struggling to break into this business has to go out and buy all this fancy junk, and the ones who can't afford to participate in this stupid charade won't stand a chance with the picky record companies. Do you see what I'm getting at? This trend probably doesn't affect core bands that much yet, but who knows? It's damn sure affected studio costs, and that hurts all of us. It's affected the PA dudes, since audiences are starting to expect album-quality sound at live shows. No longer is the song the main object, or even the quality of the performance; now its production that makes or breaks the deal. So why hand anyone a shitty tape? For that matter, why bother handing anyone a tape? The record industry these days is a fucking zoo, comprised of profit hungry polyester "executives" whose main concern is making bucks. If you're a dedicated musician whose primary concern is creating good music, and you want to share your music with the public, you either swallow your innocent idealism and play the game or look for some of the all-too-few opportunities with smaller independent labels who actually care more about music than money.

Metal musicians starting out in this area would be better off trying to attract the attention of smaller independent labels. If you can get your music distributed by someone like **Mosh Pit**, that might eventually lead to better things. It's slower...its not real profitable...but it's practical. If you're in it for the music, it's a good way to go. If you're only in it for the money, than re-read the fourth paragraph, take out a massive loan, and go buy your band some polyester monkey-suits.

If you've been tempted to try this new fad of flag-burning, why bother. Save your matches, 'cuz our flag has already been stripped of it's last threads of symbolism. Where it used to stand for a great nation of political and economic freedom, it now stands for a nation where the selfish whims of the elite and powerful control the freedoms of the masses, at the expense of what this nation used to be all about. Instead of abundant and beautiful natural resources, we now have toxic waste dumps, oil spills, overpopulated cities, and endangered species. Instead of economic and industrial greatness, we have trade deficits, bankrupt banks, foreign debts, and greedy dudes getting away with massive economic scams. Instead of a powerful, well-equipped military, we now have billion-dollar jet powered toilet seats that don't even work properly. Instead of educated, motivated children, we now have apathetic, semi-literate, unskilled masses of potential welfare bums. Instead of old-fashioned, honest religion, we have crooked or perverted evangelists and freak- churches, like that "Church Universal and Triumphant" building bomb shelters and polluting Yellowstone's streams. And worst of all, we now have the "morality zealots", who feel that society's lack of self control needs to be restricted through drug wars and censorship. I don't care for 2 Live Crew's album that much myself, but the ban and resulting fuss surrounding that album amounts to censorship, and that's not right. Who said, "I disapprove of what you say, but I will defend to the death your right to say it,"? Was it George Washington who said, "...if freedom of speech may be taken away, then dumb and silent may we be led, like sheep to the slaughter,"? Does Tipper Gore really think that the PMRC's radical measures can take the place of a ten-minute discussion with your kid? Maybe we should forget about teaching our kids what's right and wrong. The morality zealots would rather make laws to do that for us. My point is that politically, economically, and environmentally, this country is really fucking up. What can you do? Well, for starters consider this: You don't need to burn the flag. You burn the flag every day. You're doing it when you throw away a beer can, buy a foreign product, water your lawn, sign with one of the six major labels, put your brat in a disposable diaper, leave the lights on, use air conditioning, go on welfare, litter, pollute, forget to vote, or worse yet vote republican. We all bitch, yet we're all hypocrites. Anyone care to reverse that trend?

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SOMETHING HEAVY'S HAPPENING

Interview by BRYAN DAVIS

For those who either listen solely to speed metal or may make it the exception if the band is worthy, then one band from Denmark will definitely peak your interest. Artillery has been around in one form or another since '83. In the saturated metal market, where most bands become volatile within months of their charted existence, Artillery have changed form and survived. The question of why, after seven years, the band has never been heard from on this side of the Atlantic prompts a common response by many talented and frustrated Euro-bands lost in the masses: when you sign to an unknown European label that doesn't do shit for you, you won't get very far. **Roadracer** has since saved the band from extinction and has released their two previous albums *Fear Of Tomorrow* and *Terror Squad*, along with the newest LP *By Inheritance*. To be honest, I was sold on the band just by their two song promo (from their latest), but condemn me if this isn't astoundingly orchestrated metal bliss. *By Inheritance* should easily out-gun all of Artillery's prior material. Artillery consists of Flemming Ronsdorf (vocals), Michael and Morton Stutzer (guitars), Carsten Nielsen (drums), and Peter Thursland (bass). Guitarist Morten Stutzer fills in the blanks in a history of heavy hitting.

¿ = Bryan (CLOT)
M = Morton Stutzer

¿ How would you describe your musical progression from your first LP, *Fear Of Tomorrow*, to *By Inheritance*?

M: Musically we've changed a lot since 1985. The new album is much more varied than any of the other albums; we try a lot of new things that we wouldn't have thought of before. It's definitely the best album so far in my opinion, and it really helped to get production by Flemming Rasmussen, who has a lot of experience from his work with Metallica and a lot of big Danish rock and pop artists. Also, comparing this recording budget to the one for *Terror Squad*, it was like ten times as big, which gives you the chance to work without a lot of pressure on your shoulders. Again, I think our new songs are more memorable and melodic than before, but without losing the heaviness and aggression.

¿ After the break in 1987, what made you decide to try it again in '88?

M: I never was happy about the way the first two albums turned out, and I was sure that we could do better if we got another label and improved our own skills. I was also sure we needed some time to progress and regroup, and I was sure that **Neat Records** wasn't the right partner in that game. At the same time I felt that some of the guys in the band, before the split, lost a lot in enthusiasm and belief in the future of the band. One after another they left the band and simply stopped playing for a year or so. I spent almost a year working on guitar so when the other guys wanted to reform the band I wasn't unhappy with that. After a very short time Jorgen left, and then it was only natural that I take over on guitar. Then, of course, we needed a new bass player, so we borrowed a guy, Peter Thorslund, from a very promising Danish band, Force Majeure. Peter went with us to the Soviet Union and recorded the two song demo with us. In fact, that trip to the Soviet Union was the only reason for the reformation because we all thought it would be funny to go over there as the first foreign thrash band ever. And maybe, if we hadn't got some good response from **Roadracer Records**, it might have been the end of the Artillery story. Force Majeure wanted Peter back (or maybe Peter wanted them back), so he left and we got a new, permanent solution (but as I'll tell you later, not a very good solution). We got in touch with Michael "Romchael" Rasmussen, who I played with in the band I tried to form after the break.

¿ After all the lineup changes, do you feel confident with the current squad?

M: First of all, I don't think we've had that many changes. If you look at the time before the first album, I think we had less changes than most bands on the demo level (4 out of 5 were the same in all of the period). The following three years we had no changes at all, and now four out of five of that lineup is still in the band. Okay, I turned from bass to guitar, but still I think we are and always have been quite stable.

¿ What is your relationship with Metallica producer Flemming Rasmussen? Per chance, is Michael related to him?

M: No. Rasmussen is a very common name in Denmark, almost like Smith or Jones in the states. We knew Flemming through Carsten's girlfriend, who worked at Sweet Silence studio some years ago. But we also got in touch with him through Metallica, while they recorded *Ride The Lightning* and *Master Of Puppets*. Our rehearsal room at that time was right next door to the studio, so occasionally we met him around there. But I don't think our relations with him meant that much when we asked him to help us first with the demo, and later with the album. I really appreciate his work on the album, which was very enthusiastic and very professional.

¿ As your guitarists are brothers, has that been attributed to Artillery's tight rhythm section?

M: I don't really know, but I am sure it takes a lot more than two brothers to get a tight band. The drummer is the most important thing, because if the drummer's not tight, nobody's tight. Unfortunately, the drums are the hardest thing to get tight; you can ask almost any band about that.

¿ Both "Khomaniac" and "Don't Believe" seem to be about blind faith in authority figures. Is the search for personal truth a theme behind these songs?

M: The lyrics on *Terror Squad* are almost all about power in a lot of different forms (religious, economic, political) seen from the point-of-views of both the ones with and without the power. The new album is very much the same, but more focused. We've always liked to write about things like that. I don't really know if it's a question of "the search for personal truth," although I sometimes wish people would open their eyes to the world around them. On the other hand, it can cause damage in some people's minds when they dig too deeply for the truth. That's why I think so many people choose the "easy" solution, like religion, where everything is explained by things that cannot be explained by earthly matters, and therefore cannot be refuted, if you get the point.

¿ You played a five date tour of the Soviet Union in '89 and it seems you were the first Western thrash metal band to do so. How did that come about and who arranged it? Did the crowd respond any differently than your European audiences?

M: Well, it was arranged by a kind of peace organization called "Next Stop Soviet," which a couple of years ago made a similar arrangement in the U.S. called "Next Stop Nevada" which was against nuclear pollution. We got in touch with it through our booking company, so we went over there in late February '89. Originally we should have played like fifteen gigs, but most of them were cancelled because of political reasons. All in all, we played five gigs in Tashkent and Alma-Ata, and as both cities are in the Central-Asian part of the Soviet Union, it was almost like going to a totally different world. Both the Uzbekh and Kazakh people are Muslims and although they are heavily influenced by their Russian masters, their cultures are extremely different from what we were used to from the Western world. At the first gig almost one-half of the audience was not to be considered metal fans or even rock fans. There were all kinds of people, from military persons to old women who were carried in because they were so old they couldn't walk. But as the word spread it changed to a more rock and metal interested crowd. In fact, they were so wild that the local authorities cancelled the rest of the shows—there were small riots in the streets near the venues. In addition to this we were called decadent, which in Russian terms means that we were smoking on stage and drinking in our hotel rooms. Besides the annoying Russian authorities it was a really great tour, mostly because of the audience. Some young guys told us that although the authorities cancelled most of the gigs, the experience they had was so great that they would remember it for the rest of their lives.

¿ After about seven years as Artillery, do you think now you have achieved everything that you had originally set out to do?

M: Yes, indeed, but the good thing about music and a lot of other things is that you set out to do new things all the time. That's what keeps it going and makes you progress. It's easy to tell a band that has no new goals. *Either* the money involved in it becomes more interesting than the musical and progressive aspect and the bands only deliver a product meant for sale, *or* they just play for social reasons: friendship, touring, etc. On the other hand, if you get too progressive, then sometimes the music loses all sense of direction and becomes more "selfish" and ineffective.

¿ Are there any other up and coming bands from Denmark that we should know about?

M: There's lots of bands, but they never really seem to get over a certain level before they split or give up. Especially the thrash bands have these problems because it's quite hard to concentrate on the music for a living. Some of the best in the Danish thrash scene are bands like Invocator, Sliced Pimples, Furious Trauma and Rigid Domain. Some good bands that are not thrash are Crime Academy (ex-Force Majeure), where we got Peter Thorslund from (and where Michael Rasmussen is now), D.A.D., etc.

¿ Why is it that we never hear of an overseas metal band that sings in their own language (not England of course, but like France, Denmark, Brazil, Germany and so on)? Do all the really good bands sing in English to attract an English-speaking Western audience?

M: In fact there's been quite a few French bands like H-bomb, and I have heard some Japanese as well, but it's true that most metal bands have English lyrics. The reason, I think, is that it only originally was English and American bands that made rock music, and since then it has been adopted by a lot of non-English speaking people. It has become an integrated part of the music, and therefore it sounds wrong or silly if it's in another language, like Danish, which seen from a harmonic or melodic point of view, is a rather hard language to work with. Of course it also means that many people in a lot of different countries understand English, which makes music sort of an international language that is accessible to millions of people all over the world.

¿ What is your perception of the American thrash metal scene?

M: To be quite honest, I've always admired the American thrash scene because it was where it all started and the best bands came from, like Metallica, Exodus, Slayer, etc. However, in the last couple of years it seems to have stagnated a little bit. There's still some new, good bands coming out of it, like Sacred Reich, Forbidden, and so on, but there hasn't been any bands that are better than the first few thrash bands. Too many of them (not only in the States) are sort of copying their favorites without adding too much new material. Of course that's not all bands, but the ones that are really innovative seem to be so far ahead of the thrash metal concept that it is no longer considered thrash.

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Classifieds

Musicians Available

Guitarist

Grindcore guitarist available. Call Robert Marfia at 839-1548.

A red drool of evil creeped from the man's lips who had drank the swine.

Musicians Wanted

A confused santa delivered rent-a-pizzas to all the good boys and girls.

Ex-Members of Freak Show/Dollhouse and Christie Pain are looking for bass player. Must be serious and have own equipment. Call Tommy at 922-5712 or leave message.

Bass player needed call 397-9703 or 321-4260

Guitarist needed 762-9754 Walker.

Drummer needed call Dave or Steve at 322-3753.

Never store bologna in your bellybutton.

Drummer wanted for pop/punk band Social Joke. Serious and will travel. Influences—Decendents, All, Social Distortion, Dough-boys, Day Nasty, Operation Ivy, and more. Write April/Rob 505 27th Way, Creekside Apt. 215, Boulder, CO 80303.

Crunchy fruit was quartered from the livid turkey's breast.

Majestic Arena (formerly Onyx) seeks progressive metal keyboardist. Influences: Dream Theater, Fates Warning, Queensryche, and WatchTower. Call Keith 467-2704 or Mark 425-6499.

Baked doesn't always mean well-done.

Vocalist needed for original band. Must scream and rap. Yes, r-a-p, rap and scream. Influenced by Phantasmorgasm. Call Mike 428-8568.

Rhoar is looking for lead guitarist. Must be serious. Call 233-8174.

Wishing to form Denver's most bizarre band. Dr. Hildago's Experiment is looking for innovative guitarist and bassist. This band is not for the closed minded: warning to the frigid. Must have bold ideas and own equipment. All sexes welcome. Call Zany 232-3186 or Exctasia 936-2674.

Auditions being held for lead guitar in recently formed all original metal band. We're looking for a balls to the walls player with an original sound. No attitudes. Call Jeff 457-0521 or Shawn 424-4886, leave message.

Talent-oriented lead guitarist needed to fill out five piece all original speed metal band. Influences include Kreator, Death, and especially Destruction. Call Nick or Steve 427-5569.

The stain grew, fed by many anonymous cretures

Original acoustic rock and rock 'n roll band needs lead guitarist, rhythm guitarist, and keyboardist. Must be willing to travel and relocate if necessary. Keyboard sequencing experience is a plus, proficient playing, equipment, and good attitude is a must. No beginners, just professionals. Sorry, no metal or thrash. Call 733-4093 or 797-6869.

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Miscellaneous

Britney (a drummer) needs to contact Joan.

Richman—I will always remember everything about us. I will forever remember you. But most of all I remember we were friends before anything else. forever friends we will remain. Forever, Del Rae.

To all concerned: my new unlisted home phone number is 458-6134. Toss the old one. —Rx

Musicians Wanted & Available are FREE, but these ads will run for only ONE issue of CLOT Magazine unless the staff receives a message (450-9380) or your order form through the mail for the ad to be printed in the next issue, either the same or with any changes.

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